

VOGUE

ADVANCE TRADE EDITION

See page opposite page 64



GARDENS
SUMMER SPORTS

JULY 15 1933

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PERFECT TOMATOES



WHEN you thirst for a chilled glass of rich, full-flavored tomato juice—there is no substitute for Heinz. Its tempting, scarlet sparkle tells you on sight that here is a garden beverage of unmatched body and bouquet—unrivalled in freshness and flavor!

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HEINZ
Tomato Juice

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How's your breath today?

You may think it is agreeable . . . but is it? How do you know that at this very minute you haven't a case of halitosis (unpleasant breath)? Your bridge partners will spot it instantly.

The unwelcome truth is that everybody is a victim of halitosis at one time or another. You can understand why when you realize that halitosis may be caused by a few fermenting food par-

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Why be in doubt about the condition of your breath? Why risk social disfavor when by simply rinsing the mouth with Listerine you can instantly render the breath sweet and agreeable? Listerine

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SOCIETY

BIRTHS

BIRTHS

NEW YORK

Post—On May 31, to Mr. and Mrs. Waldron Post (Matilda Jellinghaus), a daughter, Frederica Lawrence Post.

Pratt—On June 15, to Mr. and Mrs. Herbert L. Pratt, junior, (Hope G. Winchester), a son, Lycurgus Winchester Pratt.

Romaine—On June 2, to Mr. and Mrs. Theodore C. Romaine (Cornelia N. Simmons), a son.

BUFFALO

Campbell—On May 22, to Mr. and Mrs. J. Hazard Campbell (Marjorie Knox), of Buffalo, New York, a daughter, Marjorie Knox Campbell.

DENVER

Adams—On June 11, to Mr. and Mrs. Clarence H. Adams, junior, a son, Clarence H. Adams, thirld.

Benedict—On May 26, to Mr. and Mrs. Mitchell Benedict, a daughter.

Ferguson—On May 30, to Mr. and Mrs. John Ferguson, a son.

McCarty—On June 5, to Mr. and Mrs. Alston McCarty, a son, Cleveland Mather McCarty.

DES MOINES

Brown—On May 23, to Mr. and Mrs. Robert Brown (Greta Weltz), a son, Ernest W. Brown.

Davis—To Mr. and Mrs. James C. Davis, junior, (Elizabeth Linn), a daughter, Linn Davis.

ELIZABETH

Townley—On May 7, to Mr. and Mrs. Richard Townley (Margaret Stevens), a daughter, Margaret Townley.

FAIRFIELD, CONNECTICUT

Bishop—On May 21, to Mr. and Mrs. Nathaniel Bishop (Joan Stanford), a daughter, Judith Bishop.

FAIRMONT, WEST VIRGINIA

Deveny—On May 24, to Mr. and Mrs. C. Brooks Deveny (Helen Judge), a daughter.

HARTFORD

Smith—On May 4, to Mr. and Mrs. Worthington Smith (Eleanor Reed), a daughter, Sally Worthington Smith.

KANSAS CITY

Beil—On May 8, in Philadelphia, Pennsylvania, to Dr. Wallace Christopher Beil and Mrs. Beil (Elizabeth Lee), a daughter, Elizabeth Ann Beil.

Hauck—On May 9, to Mr. and Mrs. Abner Hood Hauck (Betty Bruen), a daughter, Betty Hauck.

Ward—On May 23, to Mr. and Mrs. James Crawford Ward (Grace Moulton), a son, James Crawford Ward, jr.

LINCOLN, NEBRASKA

Campbell—On May 29, to Mr. and Mrs. John Campbell (Alice Heldt), a son.

Flansburg—On May 17, to Dr. Harry Flansburg and Mrs. Flansburg (Mary Helen Allensworth), a daughter, Judith Anne Flansburg.

Pollock—On May 15, to Mr. and Mrs. John D. Pollock (Catherine Goss), a daughter, Jeanne Pollock.

Sidles—On May 16, to Mr. and Mrs. Harry Sidles (Jean Sibert), a daughter, Sandra Sidles.

LOS ANGELES

Rathbone—On May 7, to Dr. Robert Hale Rathbone and Mrs. Rathbone (Rowena Thom), a son, Pembroke Thom Rathbone.

Reed—On May 19, to Mr. and Mrs. Paul R. Reed (Ruth Margaret Snook), a daughter, Margaret Ann Reed.

MEMPHIS

Ozier—On June 9, to Mr. and Mrs. C. M. Ozier (Florence McClure), a daughter, Florence McClure Ozier.

MONTCLAIR

Fulie—On May 30, to Mr. and Mrs. Ralph A. Fulie (Evelyn Reilly), a daughter.

White—On June 5, to Mr. and Mrs. F. N. Lawrence White (Mary R. Stewart), a son, Loomis Lawrence White, second.

NASHVILLE

Bialock—On May 9, to Dr. Alfred Bialock and Mrs. Bialock (Mary O'Bryan), a daughter, Mary Elizabeth Bialock.

Burton—On May 30, to Mr. and Mrs. Larrimore Burton (Mary Hill Kenner), a daughter, Larie Burton.

Jarman—On May 25, to Mr. and Mrs. Maxey Jarman (Sarah Mack Anderson), a daughter, Anne Adele Jarman.

NEW HAVEN

Hoblitzelle—On May 10, to Mr. and Mrs. William E. Hoblitzelle, junior, (Barbara Bennett), a daughter, Barbara Hoblitzelle.

PORLAND, OREGON

Bolton—On May 24, to Dr. Wilbur M. Bolton and Mrs. Bolton (Laura Van Houten), a son.

SPRINGFIELD

Cook—On May 16, to Mr. and Mrs. Lovell Hewitt Cook, a son, Lovell Hewitt Cook, junior.

Snow—On May 18, to Mr. and Mrs. Norman Leon Snow, a son, Norman Leon Snow, junior.

TORONTO, ONTARIO

Martin—On May 29, to Mr. and Mrs. Craufurd Martin (Alida Starr), a son.

UTICA

Max—On May 19, to Mr. and Mrs. Theodore Max (Marion Smith), a son, Peter Max.

WATERBURY

McKenny—On May 7, to the Reverend Arthur McKenny and Mrs. McKenny (Helen Lindsay Thompson), of Philadelphia, Pennsylvania, a son, Hugh Thompson McKenny.

Shons—To Mr. and Mrs. Charles Shons (Jeanne Geiger), a daughter, Susan Howell Shons.

WINSTON-SALEM, NORTH CAROLINA

Crawford—To Mr. and Mrs. R. B. Crawford, junior, (Louisa Kochtitsky), a son, Edward Kochtitsky Crawford.

Deuschle—To Mr. and Mrs. William Deuschle (Martha Brown), a daughter, Margaret Deuschle.

Guthrie—On May 23, to Mr. and Mrs. R. Edward Guthrie (Eleanor Shaffner), a son, R. Edward Guthrie, junior.

WEDDINGS

NEW YORK

Coale-Manning—On May 18, in Saint James' Chapel of the Cathedral of Saint John the Divine, Mr. Griffith Baily Coale, of New York City and Baltimore, Maryland, son of the late Mr. and Mrs. William Ellis Coale, and Miss Elizabeth Alice van Antwerp Manning, daughter of the Right Reverend William Thomas Manning and Mrs. Manning, of New York City.

Mead-Rogers—On May 27, in Saint Philip's Church-in-the-Highlands, Garrison, New York, Mr. Lawrence Johnson Mead, junior, son of Mrs. Lawrence J. Mead, of New York City, and of Mr. Lawrence J. Mead, of Darien, Connecticut, and Miss Elizabeth Sloan Rogers, daughter of Mrs. M. Walker Rogers, of Garrison.

BOISE, IDAHO

Fitch-Lane—On May 29, Mr. Thomas Betts Fitch, of Tacoma, Washington, and Miss Mary Elizabeth Lane.

PHILADELPHIA

Bennett-Steinmetz—On May 20, in Saint Paul's Church, Elkins Park, Pennsylvania, Lieutenant Claude H. Bennett, junior, U. S. N., son of Mr. Claude H. Bennett, of Overbrook, Pennsylvania, and Miss Frances Margaret Steinmetz, daughter of Mrs. Joseph Allison Steinmetz, of Germantown, Pennsylvania.

Duncan-Munson—On June 24, at the home of Mr. and Mrs. James Gamble, of Villa Nova, Pennsylvania, Mr. Charles Yarbrough Duncan, of Louisville, Kentucky, son of Mr. and Mrs. Claude W. Duncan, of Bowling Green, Kentucky, and Miss Anne Louise Munson, daughter of Mrs. Edgar Munson, of "Wyno Farm," Muncey, and Wayne, Pennsylvania.

Rosengarten-Newlin—On June 10, Mr. Adolph G. Rosengarten, junior, son of Mr. and Mrs. Adolph G. Rosengarten, of "Chanticleer," St. Davids, Pennsylvania, and Miss Janet C. Newlin, daughter of Dr. Arthur Newlin and Mrs. Newlin, of Philadelphia, Pennsylvania.

Smith-Bower—On May 2, in Bermuda, Mr. Anthony F. Smith, son of Mr. and Mrs. Alan F. Smith, of Rosemont, Paget, West Bermuda, and Miss Faith Agnes Bower, daughter of Mrs. George R. Bower, of "Vancouver," Torresdale, Pennsylvania, and Bermuda.

Thompson-Thomson—On May 27, in Rosemont, Pennsylvania, Mr. Lewis S. Thompson, junior, son of Mr. and Mrs. Lewis S. Thompson, of New York City and Red Bank, New Jersey, and Miss Loulie Gordon Thomson, daughter of Mr. and Mrs. Walter S. Thomson, of "Woodlea," Rosemont, Pennsylvania.

PITTSBURGH

Rhea-Jenkins—On June 26, in the Church of the Ascension, Mr. Edwin M. Rhea, son of Mrs. Andrew L. Ralston, and Miss Clara Dorothea Jenkins, daughter of Mr. and Mrs. Thomas Clinton Jenkins.

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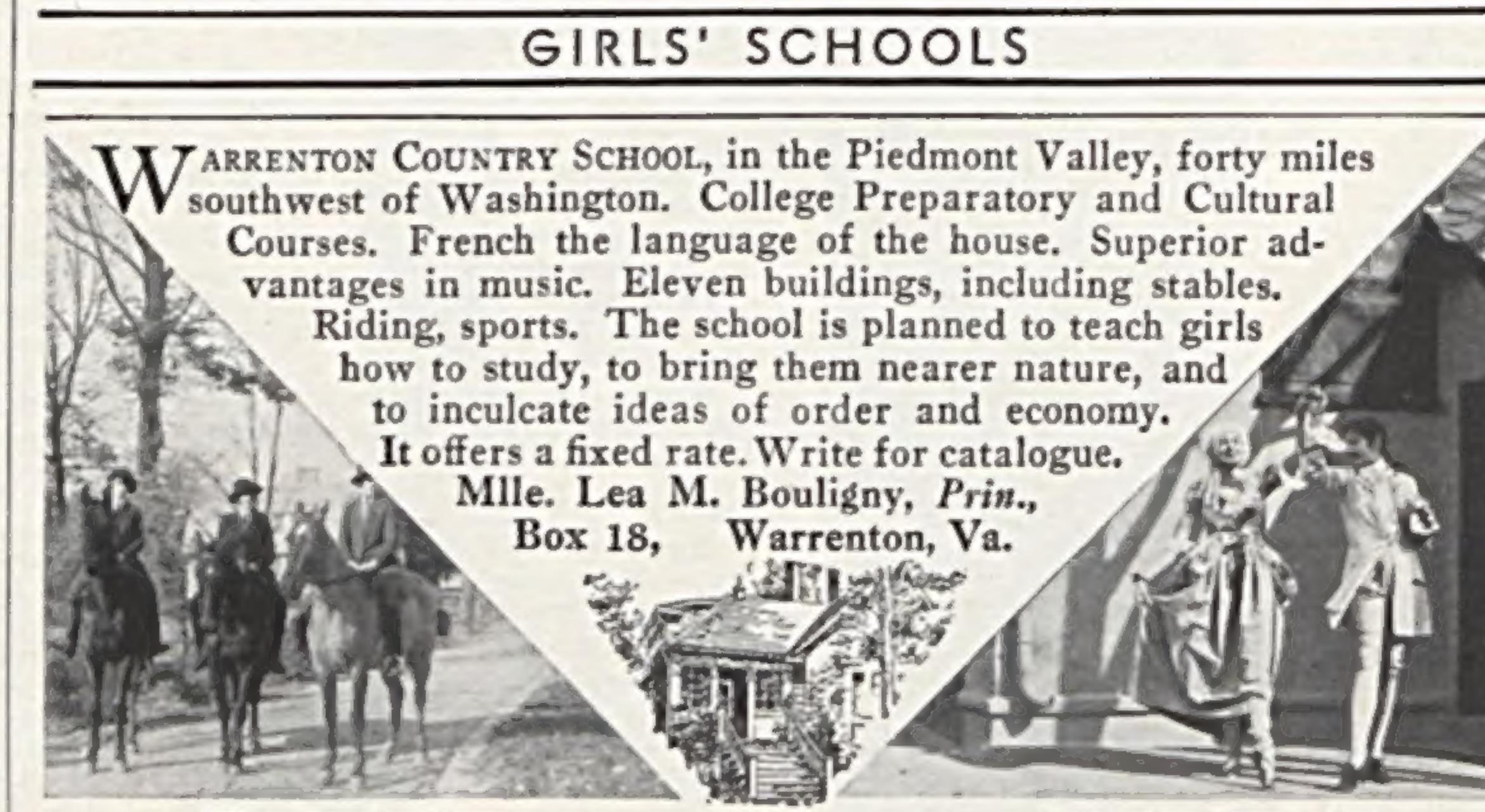
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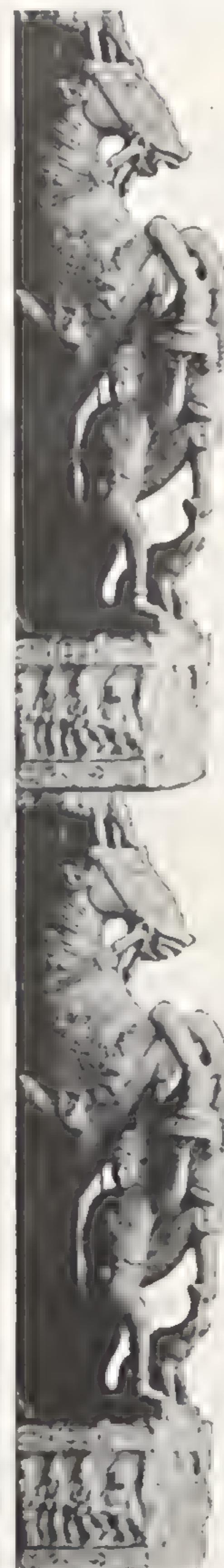
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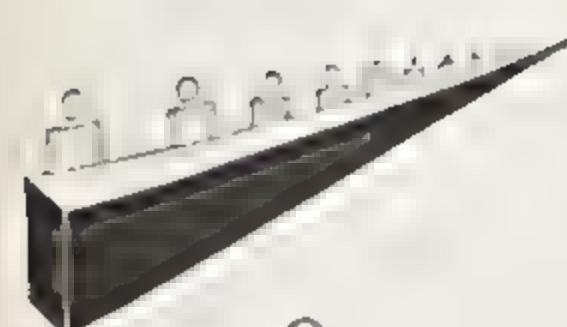
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Vogue covers the town



Eat and Be Cool

Our very smartest hotels have come across nobly in helping those of us who must lunch in town on torrid days. The Ambassador's lovely Italian garden is a haven after spending a morning in sweltering streets, shops, and offices. In a setting so Italian that you might think you were back in Rome in the garden of the Hotel de Russie, you can lunch in cool comfort—and for very little, no more than the smallest bill! In its Japanese garden, the Ritz, too, is featuring a luncheon at a new low—and this spot is one which I'm sure can't be surpassed anywhere, as a place to lunch al fresco. It's open for dinner, too, the roof being closed this summer.

Our bois-like Casino in Central Park is featuring a new table d'hôte lunch. And speaking of open-air restaurants, I strongly recommend that you track down Le Coq Rouge, Moriarty's, and the "inner sanctum" down at Moriarty's. Sorry I can't escort you to the doors personally—but if you're ingenious, you'll probably wangle it. Low-priced luncheons remind me of a prize bet in our town—the lunch costing well under \$1 at Bruno's, East Forty-Ninth Street. This little bit of Europe gives you as much for the money—and in as chic surroundings—as any place I've encountered. Don't overlook a *spécialité de la maison*—sliced melon, served with very thin Italian ham.



Place to Relax

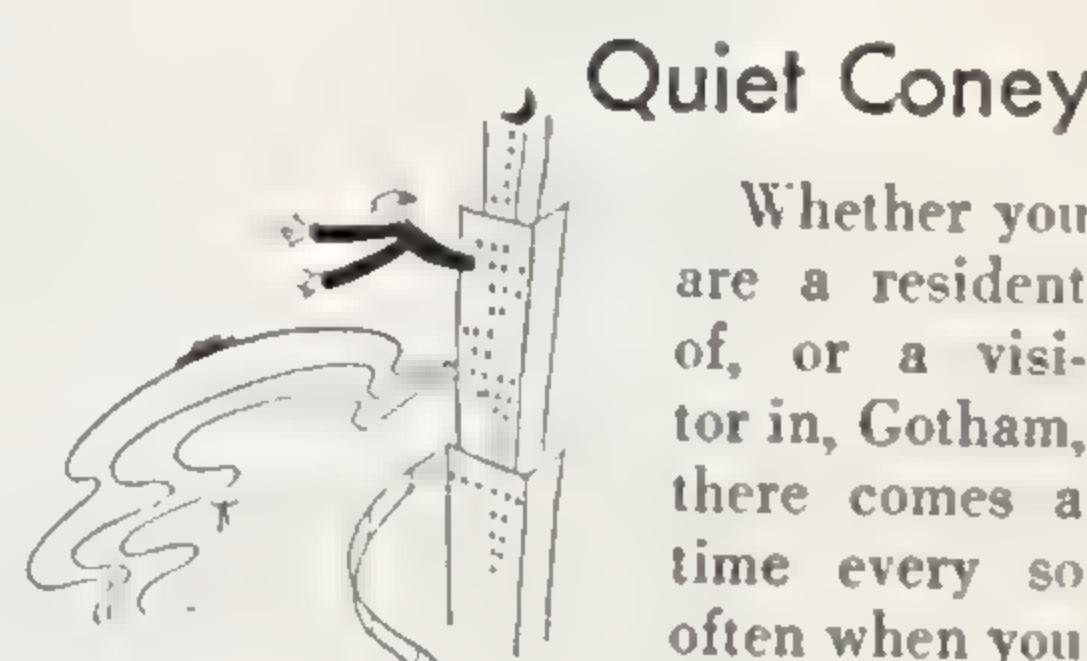
If you've closed your town abode and, coming in for a day's shopping, find yourself longing for a place to

strip, bathe, and relax, you'll be glad to know of several hospitable hotels where you will be welcome for a few hours, for a very few cents. For instance, at the Sutton Hotel, 330 East Fifty-Sixth Street, you can have a room and bath for about \$1, for as long as you want to use it any time during the day. The stipulation is "It's full price for each person, no matter how many use the room"—I suppose just in case some one might have the idea of throwing a cocktail party.

In the Grand Central zone, the Roosevelt comes to the rescue of New Englanders and Westchester commuters by offering them room and bath for daytime use, at around \$1.50—and two may use a room. As a matter of fact, if you're one of their customers, the management infers that they won't charge you anything. Another hotel in this section is the Hotel Tudor, where, from nine a.m. until seven p.m., you can have a room for around \$1. Also, in the Grand Central Terminal itself, there are rest-rooms which are perfectly adequate if you don't want to loll around (there are no beds), but where you can wash up for something like ten cents.

For the benefit of those who use the Pennsylvania Station, you can find daytime rest havens at the following: the Pennsylvania Hotel will give you half-rate on their regular prices (the minimum regular rate is about \$4 for a single room, and about \$6 for a double) any time during the day up to ten p.m. The Governor Clinton, at Seventh Avenue and Thirty-First Street, has rooms at about \$2 for either one or two people, and the time-limit is six p.m. At the New Yorker, Eighth Avenue and Thirty-Fourth Street, you can stay for six hours for around \$2 for a single room and around \$3 for a double. Another choice in this district is the Hotel McAlpin at Broadway and

Thirty-Fourth Street, where you can spend the day from seven a.m. until eight p.m. for approximately \$2 for a single room, and half the regular rate for a double room.



Quiet Coney

Whether you are a resident of, or a visitor in, Gotham, there comes a time every so often when you think seriously

of jumping out of windows if you can't get away from it all. You yearn for the tinkle of cowbells, the chirping of crickets (if that's what they do), or the soothing lapping of waves. If the latter is the most effective sedative to your shattered nerves, then I have a grand idea for you. Don't laugh—I'm serious when I recommend Coney Island! I'm not referring to the Coney you knew in those halcyon days when you were in town with your cronies after the Yale-Harvard boat-races, nor the Coney where the Bowery and Bronx hold forth.

My Coney consists of the Half Moon Hotel, which is, as to location, what the Ritz or Ambassador is to Atlantic City. It is that building with the high tower which you've probably noticed as your boat from Europe heads around Sea Gate for New York harbour. Remote from the maddening throng, the Half Moon is a haven for any one who wants to sit hours on end in the sun (there's a fine big sun-deck), and sleep with the waves breaking below your window, interrupted by the pleasant sound of the buoy bell. The food isn't at all bad, and should the salt air make you crave more seafood, you can walk down the boardwalk (looking out to sea and not at

the crowds) until you reach Feltmans', another one of the famous old-time German restaurants, which has come into its own again with the advent of beer. This open-air garden is so huge that you can find a table in a far corner under a linden-tree and almost fool yourself into believing you are back in one of your Bavarian haunts. Yes, Coney is good for the jaded—and you get there for no more than a nickel!



Sidewalk

I have always claimed that there was no reason why New York couldn't support countless sidewalk cafés. Personally, I don't think our air is more laden with gasoline nor our thoroughfares any dirtier than those of Paris—and certainly we can put on as good a passing show. It has taken the nice, conservative Hotel Chatham to turn this trick for which I've been crying for years. Now, New York has a sidewalk café in the best Parisian manner—although its name, Chatham Walk, sounds more British than French. The clever Chatham has taken advantage of a parking space which stretches along the side of the hotel between Forty-Eighth and Forty-Ninth Streets and has evolved a terrace gay with umbrellas.

It is replete with bright awnings and flower-boxes bursting with daisies and blossoms so cheerful that they fairly shout "come hither." Now that the Chatham has started things, others are following. New Yorkers have taken the idea so to their hearts that, if you want to get a table at luncheon, you must arrive as the French do, about noon, or else book ahead. For those of you who are too hot or too lazy to look up the number, here it is—Volunteer 5-5400. And, incidentally, why not a Café de la Paix at Columbus Circle?

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Looking forward

Having digested all the information about Fall fashions that our scouts sent in, we are now presenting new Fall clothes with the assurance that comes of knowing what's what . . . So while you are in Chicago to see A Century of Progress, steal one afternoon to start your Autumn wardrobe at Field's. Many of the clothes, like these illustrated, can be worn now.

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Left: Satin ensemble of smoke gray dress with old-fashioned coral brooch and black seven-eighths coat. 12 to 20. \$55

The hat, copy of a new French import, in black satin, is \$18

Right: Lace collar, interesting sleeves, cut steel buttons give distinction to a frock of crepe Dombovar. Black, burgundy or taupe brown. 12 to 20. \$49.75

Soft black crepe hat, copy of a Blanche Simone original, \$18

The Silver fox scarf is \$265

Dress and ensemble, Fashion Center, Sixth Floor. Fur Salon, Sixth Floor. Hats, French Room, Fifth Floor

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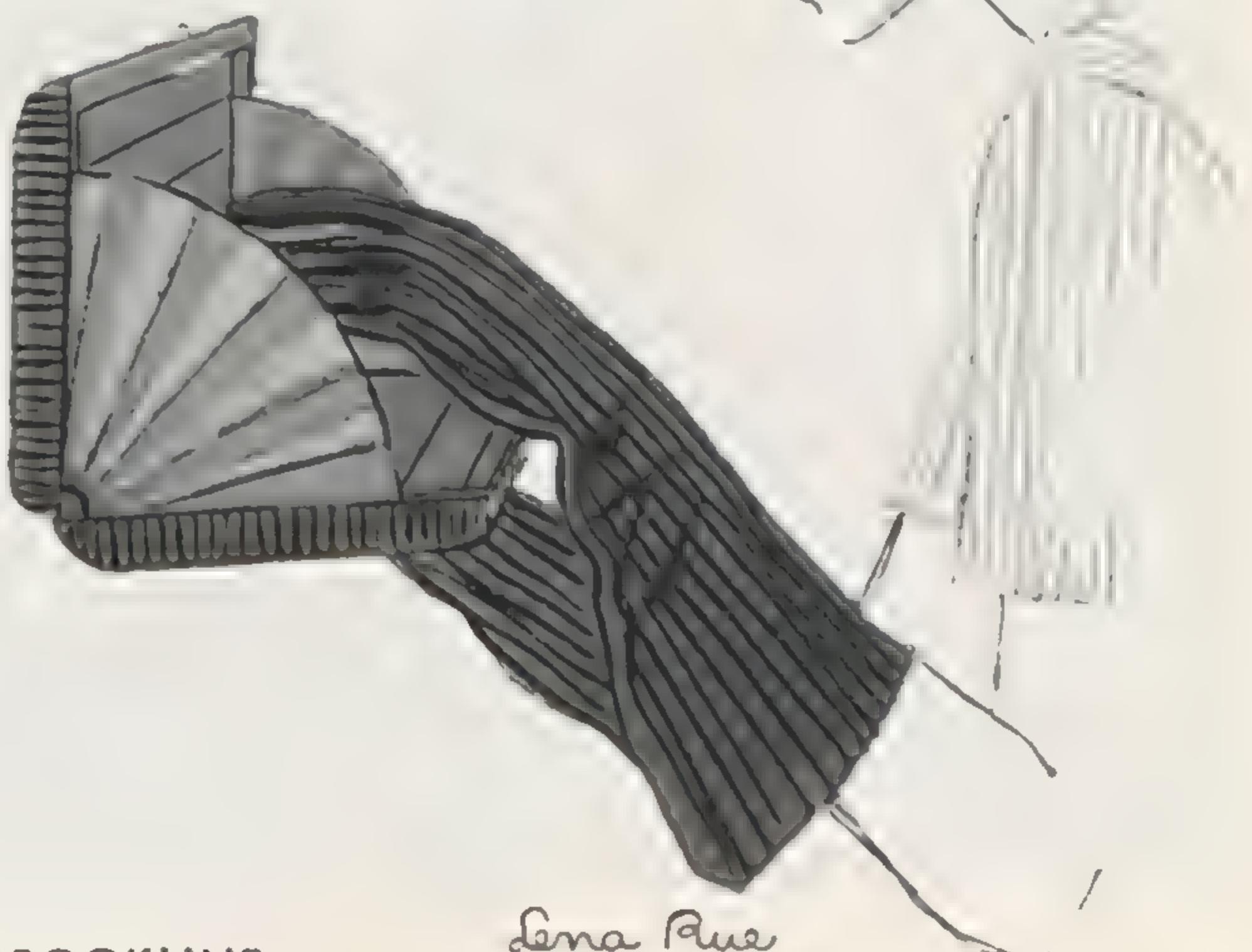
In a season in which accessories are outstanding, Best presents a collection made of Chanel's Cashmere Corduroy, a ribbed wool fabric which Chanel has selected as suitable for important accessories.

Add a fillip to your midseason wardrobe or plan your first fall costume with an eye to these chic accessories. The smart woman chooses her accessories and plans her frock as a background. She varies her costume by changing her accessories. Today she wears them in beige—tomorrow in black. This is the formula of the well-dressed woman.

Each jacket—bag—glove—pullover and hat carries a label guaranteeing that it is made of genuine imported Chanel Fabric.

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Caroline Chanel





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For serious golf, a spiked leather sole on a combination of tan and white elkskin or all white reversed calfskin. . . . 12.75



The Francine, in brown reversed calfskin or all white buckskin, with a rubber sole. . . . 12.75



The Fairway, an oxford of brown pigskin or white buckskin, has a slashed tongue and leather sole and heel. 12.75



VOGUE

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GARDENS SUMMER SPORTS

Cover design by Mourgue

GARDENS—SUMMER SPORTS

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JULY 15, 1933

THE CONDÉ NAST PUBLICATIONS, INC.
Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/Frank F. Soule, Business Manager/Printed in the U. S. A. by the Condé Nast Press/Title *Vogue* registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn. / Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonark, New York. *Vogue* foreign addresses: London, 1 New Bond Street, London W. 1—Cable Address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$5 a year in advance. Single copies, 35 cents. In Canada, \$1.50 a year extra for postage. For other countries, subscription prices will be furnished on request. Address all correspondence to *Vogue*, Greenwich, Conn.

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THERE ARE THREE VOUGES
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Michel de Brunhoff—Editor of French *Vogue*
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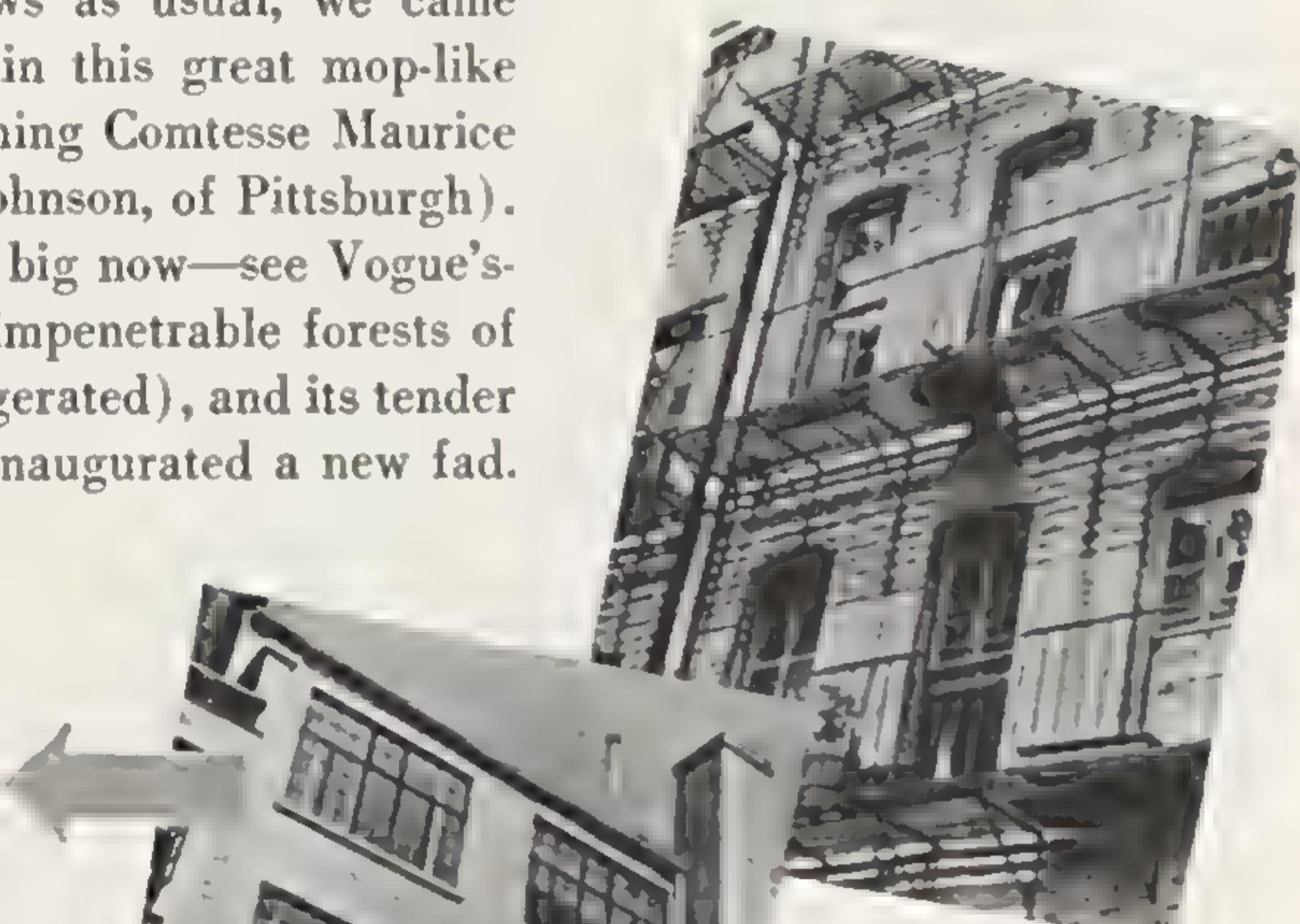
eye view of the mode



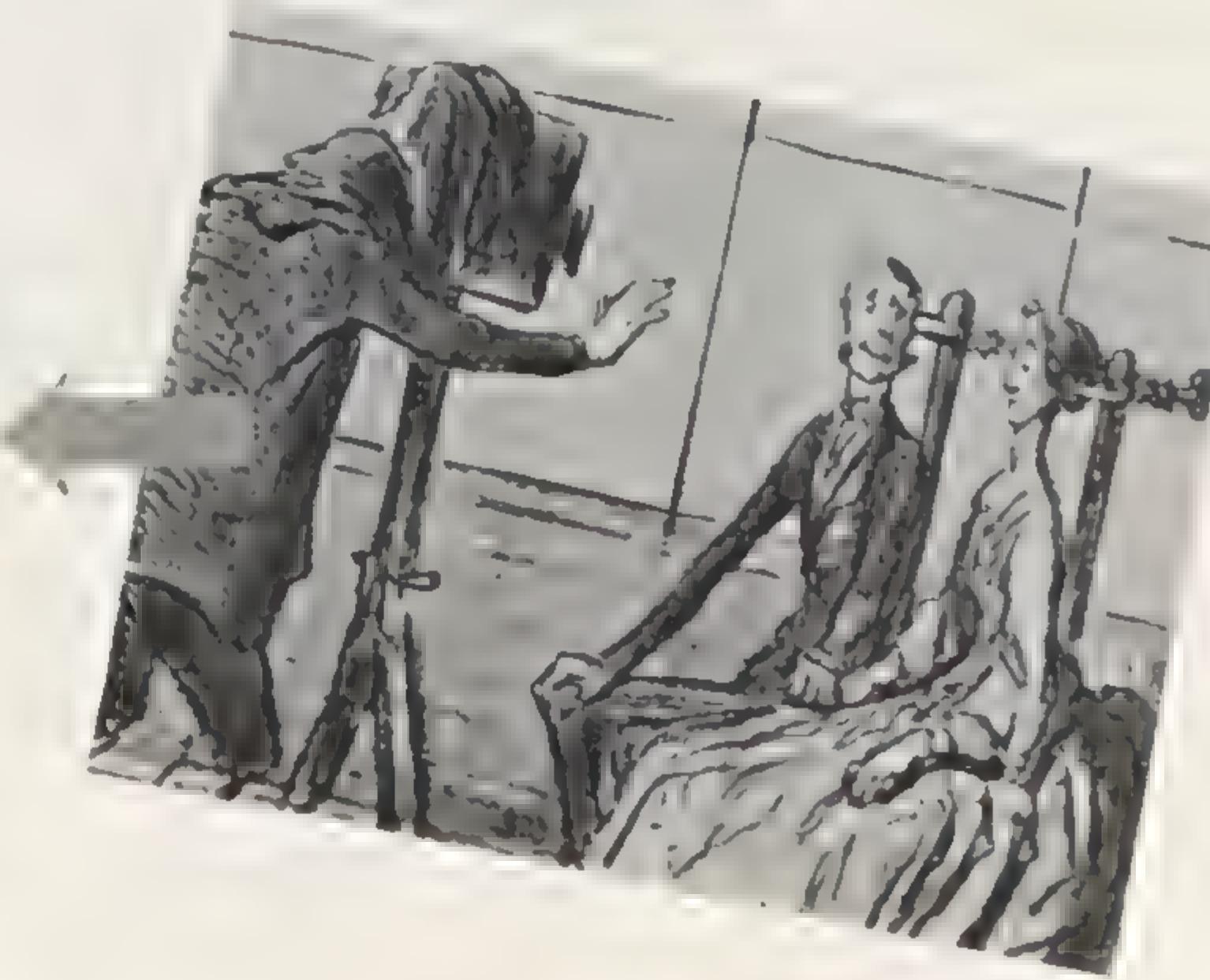
NO, that sketch above is not the intersection of the Boul' Miche' and the Boul' Raspail; and those people sitting at the iron tables probably never held a brush in their hands. It's the Paris section of the Chicago Fair, faithful to the last kiosk to the original "Dôme"; and available for closer inspection on page 37, populated by a distinguished, if revellous, group of Chicagoans, doing the right thing on the Left Bank.

SCENTING the breeze of News as usual, we came upon the new pet of Paris in this great mop-like sheep-dog belonging to the charming Comtesse Maurice de Bosdari (formerly Winifred Johnson, of Pittsburgh). Because of its size (everything is big now—see *Vogue's Eye View* in our last issue), its impenetrable forests of Spanish moss (everything is exaggerated), and its tender disposition, the dog has already inaugurated a new fad.

THE words "before" and "after" are magic ones, usually injecting cheer in the dreariest of us. They imply, always, impossible and miraculous transformations. You see at the right a supreme example of face-lifting: before, the haggard iron-marred countenance of a tenement; after, the smooth and smiling front of the modern flat. You can find out the secrets of this beauty-treatment on pages 32 to 34; and, if you are civic-minded, you might clip out the article and send it to your back-door neighbours with our compliments—and yours. We feel pretty strongly about those squalid rows of tenements that face so many of our back windows—fire-escapes hung with clothes-lines, and cluttered with babies. In this age, they smack of criminal negligence—on somebody's part.



THE Daumier caricature below and at the right may give you an inverse clue to the recent wave of spontaneous snap-shots in our issues. We never put iron clamps around our models' necks; and always make a point of ease and naturalness in photographs. But we have found that nothing can get that "natural" effect quite so well as the small speedy camera in the hands of a quick-witted detective—an artist who can seize the right moment and hold it fast. Life, staged, is absorbing enough; life come upon unawares is apt to be exciting. So, on pages 36 and 37, and again on pages 44 and 45, you'll see this new treatment; and perhaps agree with us in feeling that a new gaiety and reality has coloured the panorama of fashions and people and activities.

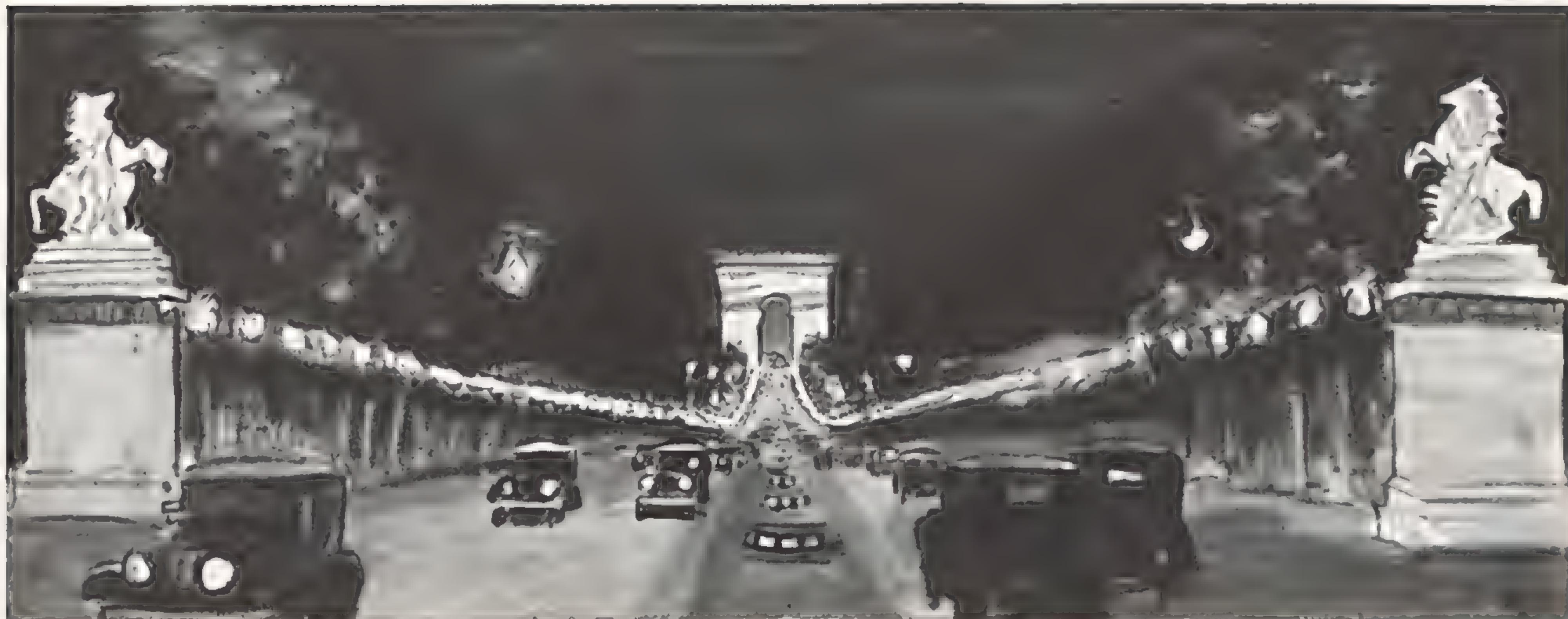




CECIL BEATON

MRS. CASS CANFIELD

Mrs. Canfield, the former Katharine Emmet and wife of the well-known publisher, is as literary in her tastes, as witty, and as gifted a conversationalist as her interesting husband. They have two small sons and spend much of their time in their attractive house at Syosset, Long Island



Champs Élysées

Modern Boulevard

Oh, to be in the Champs-Élysées, now that the sun is there! To sit outside on a *terrasse* sipping things, looking at people, and wondering why one always wants frocks worn by other women, rather than those worn by oneself. To feel so very Parisian that one sees the Champs-Élysées, not only as it is to-day, the very centre of brilliant life, but as it used to be when the Empress came back from Longchamp or when President Loubet lost his hat! To mix the past with the present, and dream of an orgeat at the very minute one drinks a *jus d'orange* of "slimming" propensities.

To see with the corner of one eye, Païva, the great beauty of the Second Empire, driving in all her glory; and, on the other hand, to wonder whether Monsieur Coty will not venture to walk down to the offices of his Figaro, at the Rond-Point. To look at the brilliant June sky and know that, from those two windows at the top of Claridge's, Colette might at any moment look down on you, water her marigolds and nasturtiums, and play with her world-famous silver-grey cats. (There are, of course, silver-grey cats all over the world, but none to equal, in wit, demeanour, knowledge of ghosts and people, aristocratic dignity, spiritual insight, and worldly tact, those cats of Colette's.) And to know that, not far away, chic and gaiety gather at Monsieur de Beistegui's penthouse apartment, with its tall yew hedges and curtains floating like sails on a sea of clouds. Whether one looks to the right or the left, straight across or straight up, towards the Arc de Triomphe or towards the Obélisque on the place de la Concorde, the avenue des Champs-Élysées seems the most fascinating boulevard in the world!

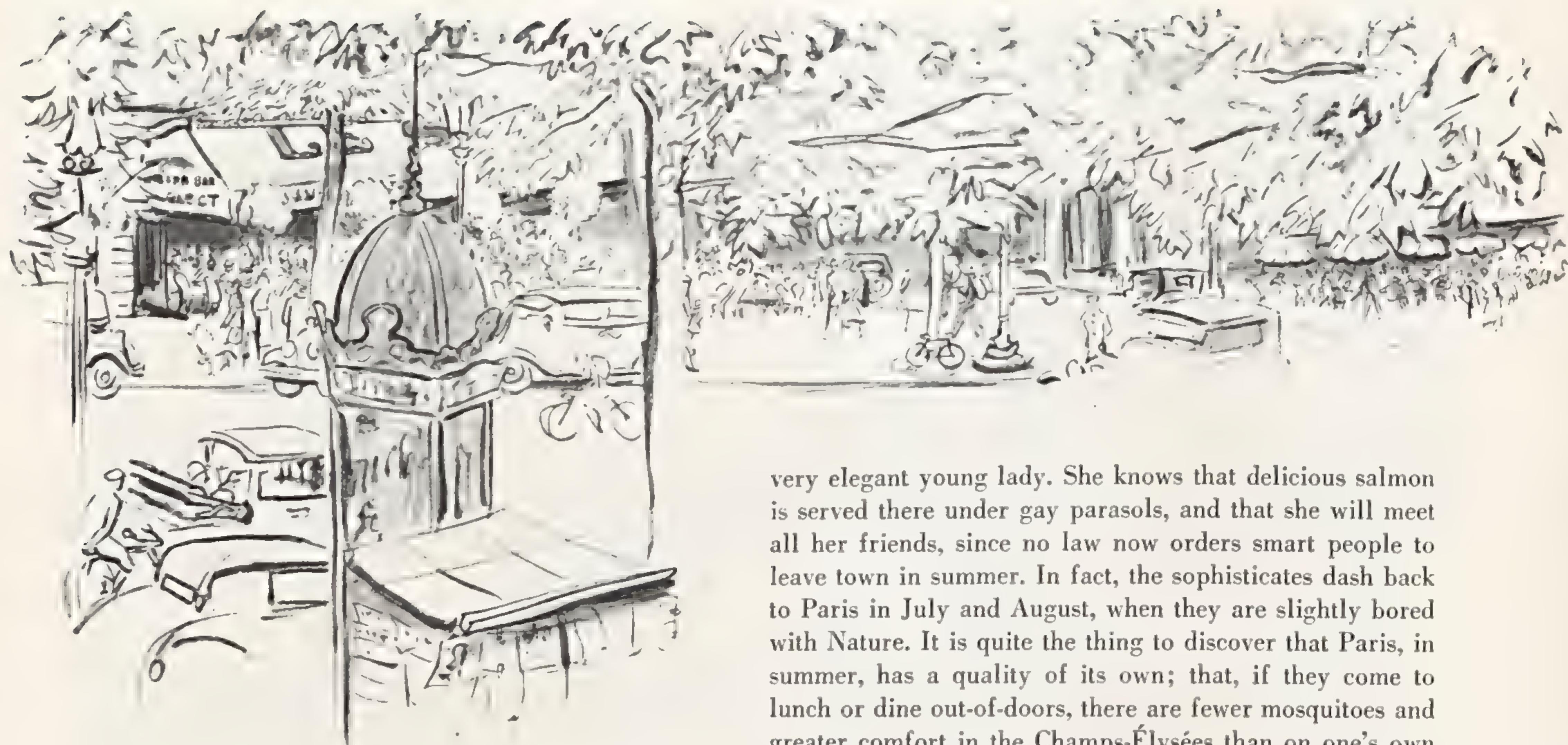
So many things turned wrong after the War; there was such an upheaval, havoc, and waste, that the best of French

life might have gone to pieces. But it did just the opposite. One surprising fact was the renaissance along the Champs-Élysées, the reappearance of cafés and restaurants and all sorts of new places for refreshment and entertainment, grouping themselves around such eternal celebrities as the Ambassadeurs, the Claridge, and Fouquet's.

The Boulevards used to be something to look at with wonder. There are drawings and daguerreotypes of the Boulevards in 1860 to make one's eyes fill with tears of nostalgia. Was there a time when young men with wits and whiskers and checked trousers led beslounched ladies of semi-reputation up narrow stairs to famous *cabins particuliers*, from which they could watch a riot going on, or the *Dame aux Camélias* going home, or the *Bœuf Gras* leading the *Mi-Carême* to the butcher?

The Boulevards used to gather the best of everything—cafés, and writers, painters, journalists, and geniuses. Aurélien Scholl had a word to say, and Paris roared and thought it witty. But either the definition of wit has altered or Aurélien Scholl was a fool—who can say? One thing is certain. Paris moved, as big cities should, towards the west, followed its new stars, walked down the rue Royale right across the Concorde, and landed safely at the Rond-Point. Now, much that is really smart starts from the Rond-Point and moves up and down between that flowery circle and the famous Arch.

Paris may move on, but it must cling to its traditions. Cafés and restaurants are a tradition. Good food, conversation in the open, talkative idleness, pleasant *plein-air* criticism, this is Paris. There are never too many cafés. The minute a new one opens with a larger *terrasse* than its neighbour, the *terrasse* is filled at once by the curious who, two days afterwards, become its *habitués*.



THE VIEW FROM FOUCET'S WINDOW

Some of the *habitués* wept when the "Gaufres" closed. The "Gaufres" had a solid reputation of delightful dullness. Parents whose children romped under the trees sat there eating the famous *gaufres* and drinking a no less famous *chocolat*. The Guignol, not far away, is part of the Champs-Élysées. Every French child who is somebody has been to the Guignol. The Guignol des Champs-Élysées used to be, for the children, something like the Variétés for their elders—an institution. Something wild, and yet something one had to know. A sowing of youthful wild oats. After all, the French mind leans on a sense of rebellious humour. It does a French child good to see a *commissaire* getting in trouble, and a citizen managing to escape from his landlord, and his wife! The Guignol does not lead to anything in the way of conjugality.

Nowadays, painted anew, with a new troupe, it draws as big an audience as it did when Marcel Proust was a little boy and Gilberte Swan a beautiful, wilful, haughty child. Many an idyll was born in that little open-air theatre; and maybe, also, in the *voitures aux chèvres*. The goat-carts and the donkeys are still there. One can see them coming from their Left Bank stables, a charming, gaudy, fragile little caravan, led by careful owners, escorted by a faithful dog, and holding up, when it crosses the Cours la Reine, a mighty traffic of cars and *camions*.

Perhaps Gilberte Swan likes to come back to the Champs-Élysées, and prefers to the old "Gaufres" the new "Rond-Point," with the Big Round Hall and the huge mirrors reflecting trees and spraying fountains. Perhaps she never manages to find a table, owing to the crowd. Perhaps she goes to the Colisée, or to the Lido Arcades, or to the Berry, or to the Select.

Lunching at the Ambassadeurs or at Laurent's or at Fouquet's is part of her program, of course, since she is a

very elegant young lady. She knows that delicious salmon is served there under gay parasols, and that she will meet all her friends, since no law now orders smart people to leave town in summer. In fact, the sophisticates dash back to Paris in July and August, when they are slightly bored with Nature. It is quite the thing to discover that Paris, in summer, has a quality of its own; that, if they come to lunch or dine out-of-doors, there are fewer mosquitoes and greater comfort in the Champs-Élysées than on one's own lawns in the country or at the seashore. Besides, all the best cinemas, all the *maisons d'automobiles*, and many of the *maisons de couture* are on the Champs-Élysées. One can not be dull. There is something to do, to look at, to talk about—a thousand means of spending money, or feeling as if money had been spent on you lavishly.

So much for daytime, with its luncheon hour, its tea and cocktail hour at the bars, its *apéritif* hour on the *terrasses*. But Champs-Élysées life seems to get even more enchanting when night falls, when that fresh odour of flowers and trees and fountains fills the starry sky between the formal stone buildings. People linger, looking at the bright windows. Cinemas and theatres finally close their gates and doors, but it never seems to be bedtime.

Why go to bed, when it is so lovely out-of-doors? Oh! to be in the Champs-Élysées now that night is there!

GERMAINE BEAUMONT



THE GUIGNOL UNDER THE TREES



In this sketch, Carl Erickson has caught that special quality of glamour that belongs to *Les Ambassadeurs* at night—a mélange of beautiful ladies, fashionable clothes, jewels, music, and the lights that wink softly in the trees. Here, one sees the smart celebrities not only of Paris, but from the capitals of Europe and the two Americas all enjoying the scintillating program that goes on every night

PARIS NIGHT

THE TRIUMPHANT MINK



COAT AND HAT FROM JAY-THORPE

STEICHEN



CAPE AND MUFF FROM H. JAECKEL AND SONS

STEICHER

Casual or formal, mink still reigns

It's a wise woman who buys her furs in midsummer—especially in this season of rising prices, when the early bird catches the bargain. Then is the time, too, when she can choose the finest skins—like those in these very new models. The coat opposite is made of dark mink and hangs straight from the shoulders and has a scarf with scalloped ends. That hat worn with it is one of the new tam-like berets, made of a velvet-like fabric—beige zantelope

That cape above is a modern version of your grandmother's pelerine and muff, with just the right flare from the shoulders and just the right amount of velvet looped at the neck to give it charm. There are velvet loops on the muff, too, and the hat is one of Reboux's velvet triumphs—in brown like the fur, with a high, draped crown and a brim looped up on one side and completely obliterating the eye on the other. You will find it at Lilly Daché's



MIDSUMMER WEDDING

Miss Evelyn Byrd Dows, the daughter of Mr. and Mrs. David Dows, was the bride at this charming Long Island wedding; Mr. Cornelius Newton Bliss, junior, son of Mr. and Mrs. Cornelius N. Bliss, of New York and Westbury, the groom. The ceremony was performed in the Episcopal Church of Saint John's at Lattingtown, and afterwards the guests gathered on the terrace of "Charlton Hall," the Dows's country house, where tables were spread under the trees

The bridesmaids were the Misses Barbara Phipps, Lily Polk, Nora Grace, Helen W. Kellogg, Barbara Holmes, and Mrs. Walter E. Maynard, junior, and little Cynthia Cary, daughter of Mr. and Mrs. Guy Fairfax Cary, was flower girl. Mr. Anthony Bliss was best man; the ushers were Philip Boyer, St. John Smith, David Dows, John Parkinson, Benjamin Bacon, Frederick Nicholas, Harry I. Nicholas, C. Tracy Barnes, Fuller Potter, and Henry Poett



The bride and her attendants wore charming costumes made by Hattie Carnegie. The bride's dress was a princesse model of white satin, with long sleeves and a train, worn with satin gloves edged with lace. The bertha was made of old lace, which had been on her mother's wedding gown, and the veil, also her mother's, was held by a cap of old lace and had a small face veil. The bridesmaids wore white organdie gowns, hats, and gloves

IRAL HILL

JEWELS

start a new gold-rush

AND now it looks as if we are going back on the gold standard—that is, in jewellery. Gold, now that it is so valuable that currency topples because of it, is being taken up with alacrity by Frenchwomen. Huge gold bracelets are slipped over pull-on gloves by day; flat gold necklaces lie at the base of throats, and large gold clips set with topazes hold scarfs or sashes.

- You surely spotted it at once—that dog-collar on the opposite page—one of the newest things in jewellery. But you can't compare it with the terrifying dog-collar of grandmother's day. Not at all, for this is a distinctly young and modern version, adorable with the new ruffle-edged or high-draped evening neck-lines on a swan-necked (how romantic that sounds!) girl who knows how to carry it off with charm.

- If you have but one jewel, do have a colossal one. One magnificent jewel is enough—so long as it is large and important. And, by colossal, we mean something like that huge plaque of diamonds the lady holds at the right.

- Bulk and more bulk seems to be the cry of the moment in jewels. Suddenly we have seen the beauty of an exaggerated third dimension, a definite "relief" effect. In the March 1 issue, on page 25, we gave you in a clip the first hint of this trend, and now it is even more pronounced. The bracelets and rings on these two pages are beautiful examples of this external volume.

- In striking contrast to all this bulk, there are jewels of great flatness and flexibility, as witness the earring shown here, made for Madame Sert, and that necklace of gold, which lies flat at the base of the throat in the new length made to wear with higher necked dresses.



- Red silk tasseled cords hang down one's bare back from this necklace of eight strands of bead rubies—which Cartier made for the beautiful Madame Sert
- Yellow gold is the news of the Boivin necklace, second, fringed with emeralds

- Paris has been taken by storm by bracelets like these colossal Boivin ones. The first may be of platinum or gold and is inlaid with a huge motif of diamonds. The other is of bulky gold knobs with serpent-like heads of huge cut topazes



• You can hardly call that Mauboussin pin held in the lady's hand a brooch—a "plaquette" more nearly describes it. It is flat and almost solid with diamonds—cut, round, and baguette—and it shows the very recent passion for tremendous jewels

• As flexible as a Chinese toy is that Janesich earring, of diamond sections, with rubies fringing the diamond drop • And here above is the revived dog-collar—Cartier's modern version, of sapphires, emerald melons, and diamonds

• The new cry for bulkiness in rings is beautifully translated in these two by Mauboussin. The baby-finger ring has a cabochon emerald in a diamond plaque. The other, like a knight's signet, has an octagonal diamond set in platinum



LUCIEN LELONG (BEST)

The pink of perfection for summer

Paris says "pink" for hot summer evenings, and Lelong chooses pink-and-white crinkled organza, finely striped, for one of his most charming dresses. Notice those pleated ruffles edged all around in white—they're significant of a coming season. And the black cire satin belt is a clever touch that shares interest with the flares over the shoulders and around the hem-line



CHANEL MODELS FROM SAKS-FIFTH AVENUE

Here is the new cape that all Paris adores. It's made of pink piqué with stiff bias tucks, flaring upwards in minaret fashion. (This upward movement is another thing to watch—a prophecy of autumn.) One tuck extends into a bow in front, for bows still have enormous chic. You might wear this cape with any harmonizing frock, but Chanel made it for the one at the right

To go with the cape—another of the piqué evening dresses for which Chanel is famous—this time, in a luscious shade of pink and a soft, supple version of piqué that ties nicely in front and drapes snugly round the waist. It's "566," and it has scalloped edges around the neck-line, the ties, and the hem, where they're outlined by a tiny margin made of the same material

FLOWER PLOTS



BLOSSOMING BAROQUE

CECIL BEATON



LILIES AND WHITE PEACOCK FEATHERS

IT SEEMS that in Japan, along with the Three R's and more P's and Q's than you can possibly conceive of, every girl is forced to learn the art of flower arrangement. A Japanese woman who has not mastered this art is, simply, no lady. In the language of beauty, she is illiterate; in the song of the household, she is a dissonance.

This is not as far-fetched as you might think. A bowl of flowers lifts a room to life. Boxes of flowers in a window can gladden a whole street and somehow make the pavements less cruel. And a flowering penthouse can make the city desirable and fantastic.

But the crimes that are committed in the realm of flowers are innumerable. Phalanxes of blossoms are crowded into a florist's window, so that the beauty of the single ones is lost in an indiscriminate and meaningless riot of colour. Huge bunches are stuffed into narrow-necked vases by hasty maids and unimaginative mistresses. Delicate blooms are stuck into massive jars; heavy ones make fragile holders teeter on their bases. Even out-of-doors, the dream of every ambitious gardener, since the days of Queen Victoria and since the formal gardens were made opposite the Hotel de Paris at Monte Carlo, has been a rigid row of forget-me-nots and wallflowers backed by an army of crimson tulips. Anything less graceful or charming would be hard to imagine.

Half of the vases that are made for flowers should be heaved out of the window. If you ring for a maid in any hotel and ask her for something to put freshly arrived blooms in, she will return with a tall, narrow receptacle unsuitable for anything but one (Continued on page 58)



LIGHT, LILACS, AND LILIES

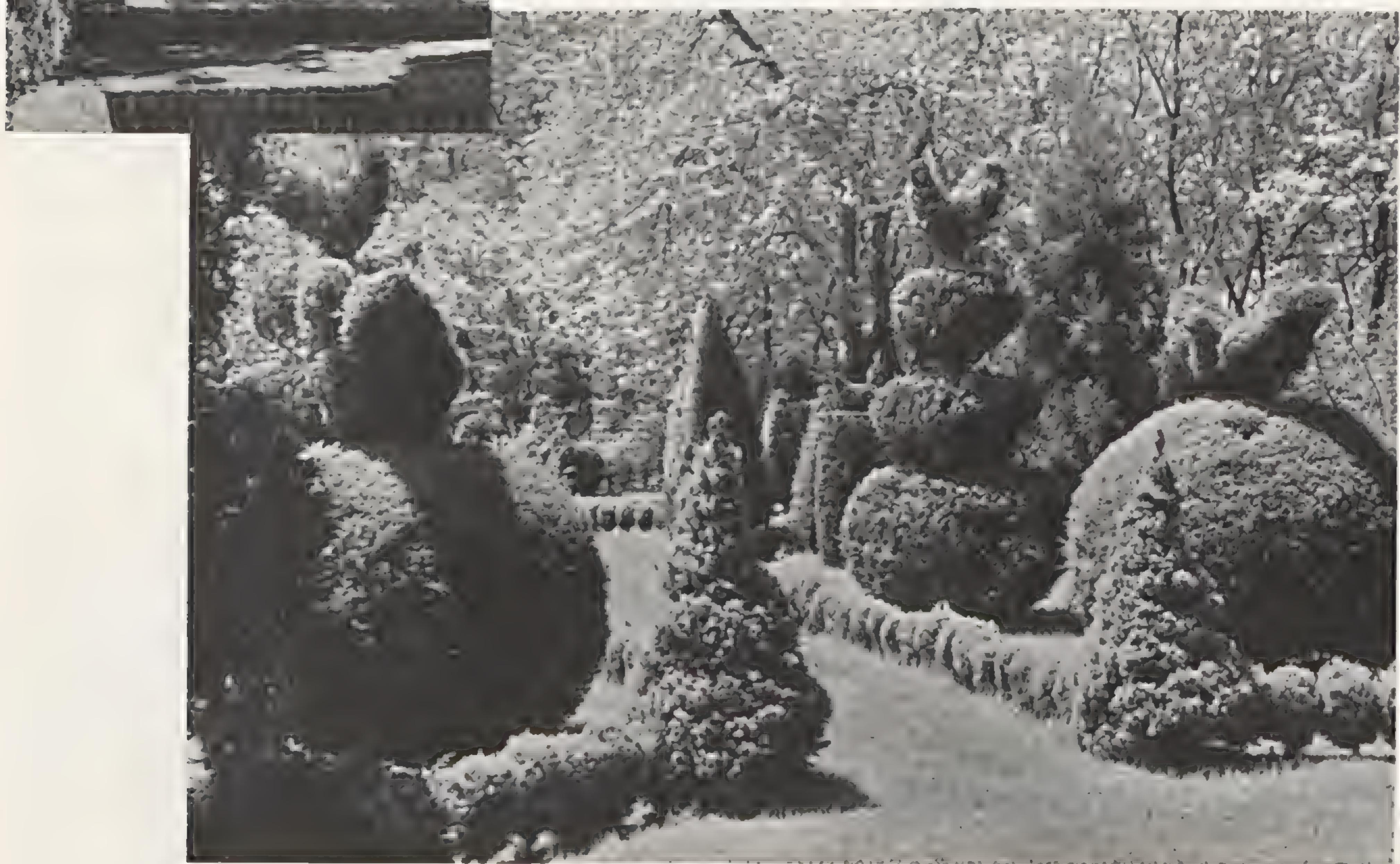


IN AN AMETHYST BOWL



CECIL BEATON

PROFUSION WITHOUT CONFUSION





GARDEN in GREEN

with flowered patterns

- Although, to most intense gardeners, no garden is ever finished, the effect of age in Mrs. Cameron Tiffany's garden at Brookville, Long Island, belies its seven short years of cultivation. Mrs. Tiffany's own planning and exhaustive labours have produced the air of serenity that pervades most English gardens
- On the opposite page, the house door is shown shaded by great lilacs, which are repeated as a background for the iris and tree-peonies in the irregular garden shown above it
- The sharp contrasts of the topiary garden below on the same page are due to the use of varied evergreens—English, Irish, and Japanese yew, box, and arbor-vitæ. These are clipped in various shapes—birds, obelisks, and baskets
- Above, the rose-garden, with a complete collection of climbing roses, is adapted in design from the Pringle garden in Charleston. Surrounded by garlands of roses strung from rustic supports, each bed is edged by a hedge of box
- At the right, one looks through a tunnel-like arbour of pale pink double-flowering cherries to a cone of hemlock



THE GLOVE-SEAMED HAT



AGNÈS HAT (LILY DACHÉ) • SCHIAPARELLI SUIT (JOSEPH)



MARIA GUY HAT (LILY DACHE) • AUGUSTABERNARD DRESS (SAKS-FIFTH AVENUE)

STEICHEN

A brand-new twist in a satin hat

• You know the suède-like cloth your gloves are made of—that's what Agnès took to make the hat opposite, and she hand-sewed the seams as finger seams of gloves are sewed. In construction, it's a hybrid clown cap, tam-o'-shanter, and beret, jerked over the right eye, and perfect with suède gloves and bag and this grey tweed suit

• Maria Guy twisted the crown of this hat above into a swirl—a swirl so huge that it falls by its own weight to one side, but manages to give a little height to the hat. It's of black satin—which is seen all over Paris right now—and is worn with Augustabernard's black wool dress, with a stitched cape, and Mauboussin jewels



MISS ANN GOODMAN, sketched at the left, knows that nothing sets off sleekness and line like more sleekness and line. She is wearing a gown of heavy, flat, navy-blue crêpe with red-and-white silk flowers at the high neck to accent her height and the black lustre of her hair. The dress swoops down at the back and has an elegance that sounds the Bergdorf Goodman note perfectly

MRS. ADAM GIMBEL, in the sketch above, wears a black dotted net dress with black flowers clustered on the shoulders—flowers with green hearts to match the chartreuse satin sash. It is a dress of her own design, with an elegance that suits her poise and slenderness, and it is a striking proof that the clothes she designs for Saks-Fifth Avenue are the sort that she wears herself

LIVING EXAMPLES

MISS HATTIE CARNEGIE, with her reddish-blond hair and her small vital figure, is perfectly dressed in the black starched chiffon suit that she wears in the sketch below. Its lines are crisp and staccato, its vest-like top is cool and white, and it is trimmed with two crimson carnations to match the crimson belt. Altogether, from its long sleeves, puffed at the top, to its rather long skirt, it is a charming semiformal costume. Whether she designs for herself or for others, Miss Carnegie's high purpose is to translate the characteristics of the individual into terms of line and fabric—and the costume shown here is excellent evidence that she practises what she preaches





Tenement into town house



- Here is the Regency façade of the erstwhile tenement that has been remodelled this summer by the Phipps Estate, under the direction of Mrs. Tuckerman Draper
- Above are the flagstone paths bordering a grassy terrace—a peaceful retreat for tea
- Dark blue walls in Mr. Goodhue Livingston's flat (right), relieved by pale fabrics





The RISE OF THE WALK-UP

THE fortunes of houses, as well as persons, have shared in the ups and downs of the past few years. A tendency towards the horizontal, rather than the vertical mode of living has sent many tenants of houses, inherited or otherwise, into the old-fashioned and logically termed "flat."

One of the most successful examples of this altered scheme is the development of the Phipps Estate—a block of New York property, built-up with once-unprofitable tenements and located on Sutton Place. Under the ingenious direction of Mrs. Tuckerman Draper, these four shabby houses, the "walk-ups" of yesterday, have been remodelled into well-planned, compact flats, resembling somewhat the "chambers" of London and those various enchanting flats in Paris so well occupied, in spite of their steeply uncompromising staircases. This very successful New York experiment—it has been fully occupied since completion—is indicative of what will undoubtedly be done with many similar properties now that a sense of gaiety has at last, through force of circumstances, become a part of our idea of city life.

In this particular group of buildings, arranged about a spacious green garden at the edge of the East River, an extraordinary, but simple and logical change has occurred. Unsightly, but legally essential, fire-escapes have been transformed into decorative balconies by the addition of well-designed cast-iron motifs and coats of white paint. Old double doors set in white painted frames against the Regency black of the façade now revel in yellow and in scarlet paint. The raffish back-yards have joined hands in a properly friendly way with the passing

of the hostile fences and an embellishment of flagstones and flowering shrubs. Overlooking as they do a curiously Thames-like stretch of the River, they make a serene retreat on warm afternoons.

Inside the lacquered doors, we find what is essentially still the old "walk-up," in the shape of the halls and staircases, but so transformed by the vividness of red-and-white patterned paper and crimson stair-carpet that the ascent is quite pleasant. It is, after all, as easy to paint a gloomy interior with the right colour as with the wrong one, and, at this sort of expert transformation, Mrs. Draper is particularly adept.

In the flat of Mr. and Mrs. Goodhue Livingston, junior, the drawing-room—shown in two photographs on the following page—echoes the note of red and white. Four windows overlook the River, each curtained lightly in white with edges of red. The black and white of the Empire mantelpiece is accented by the scarlet and violet of fuchsias in white pots, and the polished dark of mahogany furniture, Regency chairs, and Heppelwhite tables, is a brilliant note against the white walls. In Mr. Livingston's study (shown on the opposite page), dark blue walls are relieved by the beige homespun of sofa, chairs, and curtains, with a great variety of colour supplied by numerous shelves of books.

Each of the several flats in this pleasant collection has its particular note, but all are characterized by the same element of informal gaiety, by the sense of an intimate pied-à-terre suited perfectly to a simplified, but spirited manner of living typical of present-day ideals.



**Remodelled flat
with river view**

Mr. and Mrs. Goodhue Livingston, junior, have accomplished all the essentials for pleasant living in their compact apartment in the remodelled group of the Phipps Estate on Sutton Place. Two views of the drawing-room are shown here—a room with white walls and accents of red and dark wood beneath a soft blue ceiling. The Empire mantelpiece, painted black and white, supports white pots of fuchsias, and the chairs and curtains in white keep the feeling of simplicity so necessary to a less arduous manner of living



LONSE

THE CHATHAM WALK

THE SIDEWALKS OF NEW YORK

entertain the hostess

COME summer, and our feeling about going places and eating things revolves firmly around the question "Will it be cool?" New York does pretty well by us in this matter, building restaurants not only on its sidewalks, but flung far above them, where every vagrant breeze is lured in as it goes by. And the food offered you in these wide open spaces is the result of practically a psychological research into the problem of what makes gourmets happy despite heat.

At the Waldorf-Astoria, for example, where you can seek out a table on one of the wind-swept terraces hung high over the city, the maître d'hôtel may suggest cold salmon, served there with pressed peppers, cucumbers, parsley, and French dressing, or their superior braised beef in jelly. You might like cold sliced chicken with a tomato-jelly ring filled with celery and mayonnaise, or you may spot for yourself two of the Waldorf *spécialités*, Crab-meat Alexander or Cherries Laurette. The recipes for the latter two are appended at the end of this article, for the benefit of the hostess who wishes to add élan to her midsummer menus.

At the Casino, where you have not only the cool greenness of the park, but the continuous gentle flow of water over the roof, you get some of the best food in New York. If you have no midsummer favourites of your own, consider the joys of Cold Crème Vichyssoise, or Suprême of Chicken Jeanette, which is cold chicken filled with pâté de foies gras. The Crème Vichyssoise is one of those soups that you eat in a restaurant and then despair of reproducing at home. In this case, however, it can be done, because *Vogue* inveigled the chef into providing the recipe, which is given later in this article and which is to be regarded as a high light for any collection.

At the Chatham, which had all New York at its doors by producing practically out of its (Continued on page 58)



MRS. SHEVIN SMITH AND MRS. WARREN LESLIE AT THE CHATHAM



A TERRACE ON THE STARLIGHT ROOF OF THE WALDORF-ASTORIA



Elsa Maxwell gives another party



- One more huge success of a party must be chalked up to the credit of that indefatigable party-organizer, Miss Elsa Maxwell—a charity party at the Central Park Casino. With brilliant showmanship, Miss Maxwell managed to bring out (and keep entertained) practically every one in New York. Among the guests in the top photograph are: Madame Lo-Savio, Mr. Maurice Fatio, Mrs. Shevlin Smith, Mr. Richard Hall, Mr. Harold Talbott, and (her back to you) Mrs. Morton Schwartz
- The lady with the two rhinestone stars in her hair is Mrs. Tiffany Saportas
- Directly left are Mrs. Carroll Carstairs, Mr. Herbert Scheftel, and Miss Louise Iselin
- Below, left: Prince Liechtenstein, Miss Elsa Maxwell, Prince Obolensky, Mary Pickford
- Below: Miss Lucile Brokaw (seated, centre)



REMI LONSE

GALA NIGHT AT THE FAIR

By Nancy Yuille

THE word "Fair" strikes terror to most adult hearts; and my heart, I must confess, is no exception. It's a word that brings up visions of tawdry, hot crowds, peanuts, broad avenues naked to the sun's glare, calliope, din, and confusion. A Fair, I thought, meant miles of exhibits, Kewpies, strained eyes, backache, and a ruined disposition. And, although I was to visit my sister, although the Chicago Century of Progress was bruted about as something Magnificent, I approached the Windy City with a definite feeling of alarm and apprehension. "Oh, dear, the Fair!" I muttered to myself.

The feeling was almost instantly dispelled. From the moment I looked down from the high tower of the Tavern Club (where the John Wentworths gave their cocktail party) on the vast pinnacled city and the limitless lake, my smug little New York soul had to admit that here was a serious rival to Manhattan, Fair and all. And, from then on, I was lost in wonder.

After cocktails and a delicious light buffet supper, we went down to the dock, where two boats, festive with flags and music, were awaiting us. Down the river we went and out into the Lake (fortunately, a smooth and smiling lake in the summer twilight—they (Continued on page 59)



UNDERWOOD & UNDERWOOD

- This is the gay party given by Mr. and Mrs. John Wentworth on the opening night of the Fair. Gathered around the table above: Mr. Austin Niblack, Mrs. Howard Linn, Miss Nancy Yuille, Mrs. T. C. Rodman, Mrs. John Wentworth, and Mr. Ronald Tree
- Centre snap: Prince Potenziano, Mrs. Walter Paepcke
- Above: Mrs. Howard Linn
- Left: a café in the "Streets-of-Paris" quartier



"ON THE TERRACE," BY RENOIR



"PAYSAGE EXOTIQUE," BY ROUSSEAU



"AT THE OPERA," BY MARY CASSATT



"TWO TAHITIANS," PAINTED BY GAUGUIN



PORTRAIT OF MADEMOISELLE GACHET, BY VAN GOGH



"UN DIMANCHE À LA GRANDE JATTE," BY SEURAT

ART IN CHICAGO

By Daniel Catton Rich

NO ONE who visited the "Art Palace" at the Chicago World's Columbian Exposition in 1893 ever forgot it. And over ninety per cent. of all those attending the Fair walked up its "broad flights of steps leading to the richly ornamented grand portals." Nine out of every ten spun the turnstiles and stood momentarily at least under a roof where "the art of twenty nations was represented with over ten thousand works." Seven of the nine must have walked pretty directly to Thomas Hovenden's "Breaking the Home Ties," and few there were who turned away from that solemn canvas with a dry eye. Next, the Russians: a trifle morbid, perhaps. Dmitrieff-Orenburgsky had painted "A Drowned Man in a Country Place," but there was always Makowsky's "The Toilet of a Bride," in which, as the handbook remarked, "though the surroundings be ever so lavish, human interest dominates the scene."

And the Zorns. The public wasn't quite sure about the Zorns. Their artist friends pronounced them superb; the guide was reassuring, "No one before has attempted to paint such a daring impression—the



"LADY WITH A FAN," BY PICASSO

drawing might at first seem loose (evidently *tight* drawing, to the 'Nineties, had a moral significance), but it proves to be done with a resolute stroke and helps towards a truthful vision." There was a little too much "truthful vision" about the French. Infinitely to be preferred were the dim Dutch interiors, where in a pervading greasy light bonneted babies were being fondled by Albert Neuhuys mothers. (No wonder that some three hundred and forty paintings of the "modern" Dutch school found their way into the hearts of American picture buyers on this occasion.) And so it goes. The great glory of the English section was L. Alma Tadema, "Famous for his virtuosic treatment of marble and materials." For the American section—Sargent—and still more Sargent. And on through the "twenty nations" and the rest of the "ten thousand art works."

The strange thing about the Exposition—not really strange, either, because it explains its extraordinary success—was that all the time the public thought it was seeing art. It never occurred to these innocents at home that they were viewing manufactured goods, "oil-paintings," made (for the most part) by artists who had turned themselves into highly efficient machines. Where, one may ask, were the real artists? Where were the originators? After all, it was the heyday of Renoir and Monet and Pissarro. But no Monet appears in the official French group. Not an Impressionist sifted through the solid official beard of the Admissions Committee. No Degas or Sisley sent from France. Instead, we had Madame Virginie Demont-Breton (grandmother of the Kewpies), the waxen Bouguereau, the ineffable Carrier-Belleuse. But Manet, surely Manet, dead ten years and three seasons before his "Olympia" was bought for the (Continued on page 61)



"AU MOULIN ROUGE," BY TOULOUSE-LAUTREC



Shop-hound is always nosing about the shops. She will give advice to any one writing to her at Vogue, 420 Lexington Avenue, New York (enclose a stamp)

SHOP-HOUND thinks it's high time we women adopted a slogan: "Fewer clothes, and better." (Although a letter in the paper, signed "Bewildered Male," protested that the writer didn't see how clothes could be fewer, what with his wife meeting him at the station in shorts, and his secretary coming to the office in party dresses.) We all know, however, that despite our weak moments, it's more intelligent to have one smart outfit than a host of ill-fitting garments. One place you can find clothes for which no apologies have to be made is the J. J. Jonas shop, on East Fifty-Sixth Street, in New York, with summer shops in Glen Cove, Long Island, and Magnolia, Massachusetts. The clothes possess all the admirable attributes, the greatest of which is line. There are some sheer silks costing less than \$40 that are a nice variation from the prevalent print. One costume of navy-blue sheereta (not quite as unsubstantial as most sheer silks) has a chic, simple dress with small pleats covering the shoulders and a finger-tip length coat with a nicely shaped piqué

SHOP-HOUND

Tips on the shop market

collar. The dress of a light blue ensemble has a neck-line that buttons up high, with three self-covered buttons on each shoulder, and nice, slimming details at the waist. The coat to match has elbow-length sleeves, full and neatly pleated.

- Crooked seams are something that we almost consider grounds for divorce. There is something about a snakelike seam gliding its way up the back of a wife's nether limb that drives a man mad. A gentleman who has been a messy-seam victim for years has evolved a garter which is a sanity saver. It's called the B-Flat and has been worked out on an engineering principle. The more friction and pull on the stocking, the tighter the garter clutches the leg. The first picture on the strip of film, left, shows the B-Flat. It's made of the finest grade of rubber, and, for some obscure reason, doesn't bite the leg or leave any marks. Indentations on the underside make for ventilation. Scene 2 shows the B-Flat in operation: the top of the stocking is slipped in between the two sets of grooves, and the garter is folded over and turned inward twice (the turning inward is the important move). When this is completed, things look the way they do on the right leg in the same scene—neat, firm, and bumpless. Scene 3 depicts an additional gadget that may be attached to any girdle. It's a small metal disk with a rubber tip that slips into the garter. The garter plus this gadget defies any seam to move a hair's breadth. Scene 4 shows a well-gartered and girdled figure outfitted with just the kind of underpinnings every woman should wear. The B-Flat costs around \$1 and may be had at Saks-Fifth Avenue.

- In the future, when you have those recurrent nightmares about appearing at a party in your nightgown, don't let them get you down. Now you can get printed nighties with pastel bed-jackets, from Bonwit Teller, nice enough to appear on the dance floor. The nighties are Empireish and well-cut, and the jackets look like evening coats. More excitement this summer at Bonwit Teller's are château weekend pyjamas and robes of matelassé crêpe. In nice colours, and not costly. Rubber head-rests for indolent tubbers;

ultra-splendid bath brushes, costing around \$2; black linen handkerchiefs, *pour le sport* size, with white monograms and hand-rolled edges, are other high spots. And linen pouch-shaped bags with bamboo handles, costing around \$8 and excellent to carry with crash clothes. More bags of Yucca (that's a woven material that has a coppery, chameleon tone that seems to blend with everything) cost about \$5. Then, there are coloured enamel initials that lend a lot of charm to any summer bag; gold evening slippers with a braided silver-and-gold effect across the vamp—effective and flattering; Reboux's Dutch boy hat; lingerie touches; collar-and-cuff sets par excellence; and tailored, washable pigskin gloves in white, brown, and natural, with price tags that read about \$3.

- There is much ado about sitting on the beach in a wet bathing-suit. Physicians, as well as bathing-suit manufacturers, are promoting the extra suit. "The Plymouth Fifty-Third," on Fifty-Third Street and Madison Avenue, has a suit of angel-skin silk jersey that abounds in pulchritude. It's slightly on the sissy side, but that's in its favour. It's a smart idea to change your beach personality—if people, meaning gentlemen, have thought of you for years in terms of the mannish one-piece channel-swimming garment, they will be recaptured after seeing you in this little number. It has a well-fitting slip effect, lined in white, with adequate trunks. It may be had in any of a number of good colours and costs less than \$5.

- Back in the "Gay 'Nineties," Mrs. Stuyvesant Fish, then a famous *grande dame*, launched the use of the Irish lace coat as a table-cloth. Madame Eloise Zallio, on Fifth Avenue, created a cloth from a coat of Mrs. Fish's, and it caused a great sensation at the opening of the Newport house; so much of a sensation, in fact, that the following day fifteen of the guests arrived at Madame Zallio's shop, each with a lace coat to be converted into a table-cloth. The moral of this tale is that the present generation is still rounding up stray coats and scarfs from attic trunks and taking them to Madame Zallio. This lady (Continued on page 60)



STEICHEN

HATTIE CARNEGIE

One of the most dramatic brides of the early summer was Miss Electra Waggoner—now Mrs. Arthur Gordon Bowman. Great drifts of tulle swirled about her—for, besides a veil of tulle and rose-point lace, yards and yards of tulle were attached to the shoulders of her ivory satin dress and flared out like an aureole. Her bouquet of white orchids was by Max Schling

AUREOLE OF TULLE



STEICHEN

IN CHICAGO: MARSHALL FIELD • IN NEW YORK: SUIT, ALTMAN; DRESS, JAY-THORPE

Satin breaks into summer

- Almost overnight, black satin has become a summer fashion. Here are two outfits of it—the first, a Molyneux suit worn with a new satin-suede hat and Steinberger's satin gloves
- The other—an Alix Barton dress with a folded shoulder worn with Maria Guy's organdie hat; Bendel. Marcus jewels

A Portfolio of Practicalities

Hurry makes worry

WHAT better opening for our Portfolio of Practicalities than a story with a good sound moral: Shop in Haste and Repent at Leisure!

Once there were two ladies whom we might call Mrs. Well Dressed and Mrs. Almost Well Dressed, except that it would make everything much too obvious. We will refer to them simply as Madame Dupont Davignon of Paris and Mrs. Ambrose Light of New York.

In Paris, when Madame Dupont Davignon goes shopping, she makes a Business of it. She takes with her a purse like a ruck sack, lists, samples, note-book, pencil, smelling-salts, face freshener, and her husband or lover. (There were nasty rumours around the Embassy for a time that she had taken basket lunches to her couturier's.)

It is in this serious manner that she achieves the chic that is a byword at the Crémallière; it is in no way a Gift of God. It takes time and more time to work out the eel, burnt-sienna, and brown combinations she affects, and patience to see that every ruffle of her Chanel organdie is twinkled to its ultimate crispness. And, though her chic is much envied, only the initiate seem to realize that Madame Davignon spends more Time than Money.

In New York, her friend Mrs. Ambrose Light shops madly at the best shops, pausing occasionally to wonder why she is never quite as *soignée* as she would like to be, though no one denies that she has taste. Largely, it is because she is a victim of the great American Hurry Habit.

We give you as an example the failure of Mrs. Light's last hat, which she blames on the unbecomingness of the current mode. We caught her dashing into Olaf and Pierre's for a fitting—a hat shop where the fractional deviation of a brim-line is taken with proper gravity. The *vendeuse* greeted her, delighted to see her alone. Usually, she brought along eight or ten friends and made a chattering social occasion of a new hat, leaving the saleswomen cowering in the corner until the cigarette smoke cleared away.

But, to-day, Mrs. Light had brought Odger, her well-pedigreed Scottie, and she sat down hurriedly before the mirror with the pup underfoot. No sooner had the fitter begun to adjust her hat than Odger began to have running-barking fits. Mrs. Light pulled the hat from her head. "It's simply fine the way it is," she said nervously. "I must get Odger out of here."

And she rushed out of the shop past protests, knowing at the bottom of her heart that the hat would make her look like the Witch of Endor when it arrived, which it did.

Yet that morning, she ran down to her favourite sports shop in her usual twitch. Now you (Continued on page 59)



Serious shopping in Paris



Social shopping in New York



Canine interference



Decision under deadline

SHIP AHOY

- Sailing a Dyer dinghy calls for hard-working clothes—such as Miss Knapp wears; yellow cotton trousers, sweater, and boy's duck cap. Franklin Simon have similar things
- Lending a hand on the rigging (below) are Mrs. Livermore in a sweater and horse-sheeting skirt (Peck and Peck); and Mrs. Otis Chatfield-Taylor in B. V. D. knit trousers and navy wool jacket; Peck and Peck. Natural buck shoes; Saks-Fifth Avenue
- Right, below—Mrs. Livermore in a wrap-around skirt and poncho sweater; Bonwit Teller. Miss Whigham in a Peck and Peck yellow sweater set



MISS ALLEGRA KNAPP



MRS. LIVERMORE • MRS. CHATFIELD-TAYLOR



EMILE LOMSE

MRS. JOHN WALTON LIVERMORE • MISS SYBIL WHIGHAM

Seafaring clothes to wear on sailboats



MISS LUCILE BROKAW

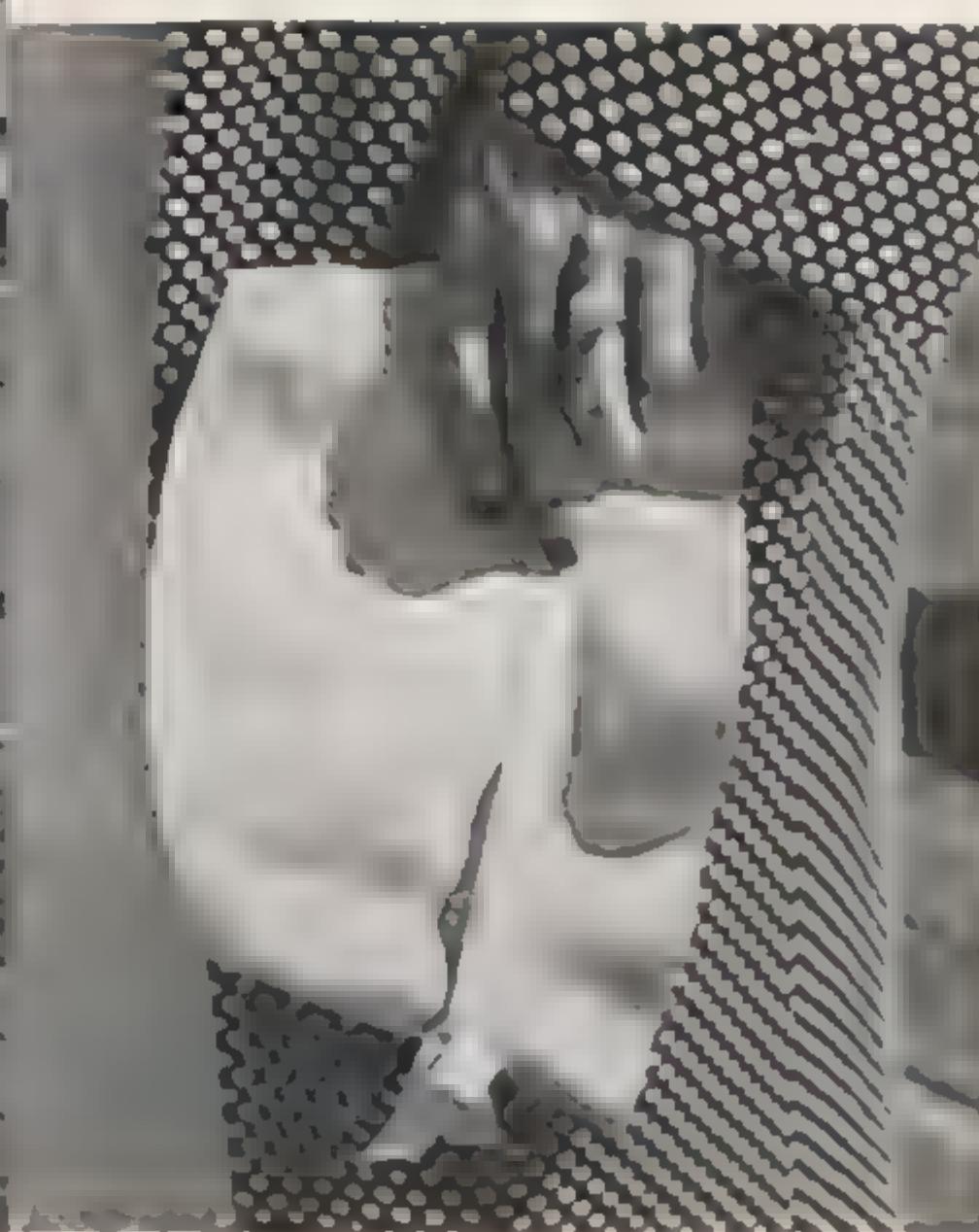


and on an ocean liner

- Whether it's the creak of rigging or the low moo of whistles on gigantic liners—the city-smothered heart leaps to the sound. But there are rites for seagoing, as for everything else: rites and garments. The slippery wet decks of a sloop demand an outfit different from that worn on the broad levels of a big ship. Here, you see women casually snapped—and perfectly dressed—for both
- Above—Miss Brokaw playing shuffleboard on the "S. S. Washington" in an orange knit suit; Mrs. Franklin
- In the close-ups: Eastman's new miniature Kodak, the Pupille, and travel classics—pigskin gloves and ghillies; Saks-Fifth Avenue
- Mrs. Wetmore on the "Ile de France" wears a bright green wool coat (Abercrombie and Fitch) and a collapsible Bruyère felt hat; Milgrim



MRS. DENNING MILLER • MRS. WETMORE



MRS. WETMORE



MRS. DENNING MILLER • MRS. WETMORE



MRS. WETMORE

• Deep in a discussion about deck tennis with the "pro" on the "Ile de France" (below) are Mrs. Miller in a white cotton tennis dress, with an enormous circular skirt, and Mrs. Wetmore in a green-striped washable silk dress; both from Best

Vogue's Smart Economies

DEAR VOGUE: I am going to the Chicago Fair and would like to find a costume to wear both on the train and while sightseeing. What would you suggest?

BETTY S., Topeka

DEAR BETTY S.: The dress of corded silk on the opposite page is a Century of Progress in itself. It's appropriate for both your purposes; it has nice broad shoulders; and it looks particularly swish in wine colour.

• DEAR SMART ECONOMIES: This daylight-dining business makes me desperate, because none of my evening dresses can bear up in the sun. What I pine for is a sort of convertible day-into-evening dress. Can you give me some suggestion?

YOUNG MATRON, Garrison

DEAR YOUNG MATRON: We guarantee that the harshest daylight won't make you feel tawdry in the satin and crêpe gown shown on this page. You can take off the capelet the moment night falls and you feel festive.

• Several letters have asked us to recommend a town dress that could be worn both now and in the autumn. We suggest that very new peplum dress, second on the top of the opposite page, made of satin faille.

• DEAR MISS ECONOMY: I have a terribly hard time buying clothes because of my hips. If I get a large size, the dress drops off my shoulders, and if I get a small size, I can't pull it down past my waist. I need a simple satin dress that will make me look slim.

MRS. R. P., Richmond

DEAR MRS. R. P.: You couldn't find a more perfect dress for your wants than the one worn by the seated lady opposite. The wrap-around lines and long satin sash seem to do wonders for obstinate hips.

Where and how to purchase

—No matter where you live, it is possible to obtain the models shown on these two pages. Aside from the New York shops offering them, you'll find on page 64 a list of additional shops throughout the country where they may be purchased. If you have difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we will send you an address near you. State which model interests you and enclose a stamped, addressed envelope



ALTMAN

SELECTED BECAUSE: It's cool and charming for warm-weather wear this minute, and it will be just as chic this autumn; the wrap-around capelet top is separate; without it, the cap-sleeved dress is nice for dinner; the fabrics are satin and heavy sheer silk crêpe from L. and E. Stirn; you can get it in women's sizes and half-sizes; \$29.75



BEST • LORD AND TAYLOR

SELECTED BECAUSE: You'll feel well-dressed in this wrap-around town frock, whether you're shopping, lunching, or going to a committee meeting or a tea; the shoulders have that new look and the lines will make you slender; it's made of a brand-new fabric—Haas Brothers' Grosaille silk crêpe; \$29.75

SELECTED BECAUSE: This dress has a peplum (it's detachable), and peplums are going to be enormously chic this autumn; the material is Menke Kaufmann's satin faille; the flattering waist-coat effect is made of white corded silk and looks new and cool. Good in women's and misses' sizes; \$39.75

SELECTED BECAUSE: This dress (below) is a good traveller; it's of Mallinson's cord-rib silk crêpe; it's a two-piece model (you'll see lots of two-piece frocks this autumn); it has interesting pagoda-top sleeves; the skirt has a bodice top, and there's a woven metal belt; \$19.75



E. G. COOK



NEW LINES AND COLOURS

• ENSEMBLE No. S-3646—In two views above, you see an ideal outfit for mid-season afternoons: a one-piece dress of novel weave Duponaise crêpe and a cutaway, swing-back jacket of woollen, with interesting sleeves. Designed for sizes 32 to 42

• FROCK No. 6394—Those amazingly new shoulders on the dress of Mallinson's plain and printed chiffon look intricate, but they're not. You can have short or long sleeves, as you wish. Designed for sizes 34 to 46

• ENSEMBLE No. S-3647—The long tunic is back, much to every one's joy, and here is one of heavy sheer Celanese crêpe worn with a linen coat and skirt. Don't overlook that nice yoke. Designed for sizes 32 to 40

• FROCK No. 6392—This neat, trim dress will pass for a coat—which is always a good idea. It's made of Everfast cotton tweed and has moderate shoulders and a childish collar. Designed for sizes 14 to 20; 32 to 38

YOU all know the mouth-watering colour of Russian caviar—well, that is the colour to keep your eye out for this autumn. It's the deepest imaginable grey, with blackish or taupe-ish high lights; the kindest grey in the world to complexions; beautiful alone or with contrasting shades; and as aristocratic as aristocratic with silver fox or sables.

• You might break into autumn with a coat-dress in this shade of wool—say that dress No. 6392. The newest thing is to stick to a monotone effect, choosing accessories all in the same shade (you will even be able to get wool shoes to match); but if you like a dash of contrast, try burnt-orange or yellow tones with it. If you pick a coat in this shade, a dress in bois-de-rose or yellow would be smart.

• From all appearances, another black year is ahead of us (we hope only sartorially). The utterly chic thing to do is to wear unrelieved black—save possibly for big white pearls around your neck or in your ears. But right now, you may want to lighten the black with white—in which

case, that black satin suit, No. 6391, would be nice.

• There couldn't be an autumn without brown, and this year the very dark brown will be most chic, with a slightly lighter shade also running. You could make that ensemble, No. S-3647 of brown wool, with a bois-de-rose or mandarin silk tunic.

• Bottle-green or cypress-green—the latter has a becoming yellow cast—are the greens to become acquainted with. That ensemble, S-3646, would be perfect in one of these shades of wool, with brown fur trimming, for both of these shades cry out for brown accessories.

• Beet-root and Porto (as wine-ish as it sounds) are autumn tones that you'll see all through late summer. Something smart to fill in a summer wardrobe would be dress No. 6387, of beetroot linen.

• By night, crow-wing blue, dark green, dark red, and black will look newest when the first cool evening arrives, although white and pastels will not be ousted. Dress No. S-3645 would be equally smart in a light or a dark shade.



**Designs for practical
dressmaking**

- EVENING FROCK No. S-3645—Of sheer crépe with a smart crisscross back. Designed for sizes 32 to 40
- ENSEMBLE No. 6391—Of Skinner's satin. Designed for sizes 32 to 40
- SUIT No. 6398—Of ribbed American wool. Designed for sizes 32 to 42
- FROCK AND HAT No. 6387 COAT 6386—Of crash linen. Note the nice shoulders on coat; the sleeves on frock. Frock designed for sizes 32 to 40; coat, 32 to 46
- COAT-FROCK 6393—An "Easy-to-Make" model, of Forstmann's "Mahinda" wool. Designed for sizes 34 to 44
- FROCK No. 6395—Of tweed linen. Designed for sizes 12 to 20; 30 to 38
- FROCK 6397—Of Wahnetah taffeta. Designed for sizes 14 to 20; 32 to 38
- FROCK 6396—Of Cheney's "Taffadette." Designed for sizes 32 to 42



THE BACK VIEWS OF THE MODELS ON THESE TWO PAGES APPEAR ON PAGE 56



Couturier designs for practical dressmaking

SIZES AND BACK VIEWS ARE GIVEN ON PAGE 63

• Shoulders won't be violently distorted this autumn, but there'll be something happening to them—as this chic afternoon-evening ensemble, No. 247, with shoulder loops proves. It's of vanilla-brown marocain and owns a velvet cape. Wear a brown crêpe hat and gloves

• To break into autumn—or to wear right now on coolish days—nothing is newer than Chanel's sheer wool novelty crêpe. This two-piece dress, No. 249, has a high, draped neck buttoning lower in back; smart drop shoulders; and distinctive three-quarters sleeves

• This is one of those afternoon town ensembles you can hardly struggle along without—No. 248. Dark blue Duplan flat crêpe builds the jacket and the skirt of the dress, and pale blue silk crêpe forms the bodice. And dramatize the costume with velvet accents

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 62

Elizabeth Arden introduces
two brilliant new ideas...

First:

A new Kind of Make-up



Velva Beauty Film

It is a velvety finish for legs.

It comes in paste form, in a tube.

It serves as a perfect covering for blemishes.

It is superb *without stockings* for tennis and other outdoor sports, including those delightful new-old fads of roller skating and bicycling.

It is superb *under sheer evening stockings* for dancing and dining.

It comes in three shades:

Light, Dark and Evening.

It is called Velva Beauty Film; the price is \$1.25.



Second:

Remote Control of the Sun



Ardena Sunpruf Cream

New...An entirely new preparation which leaves a film that protects the skin from burning rays.

Convenient...It comes in a tube. So convenient to carry.

Appearance...It is a vanishing cream that is completely undetectable.

Tanning...For a rich, uniform sun tan, apply the cream lightly; renew only when skin becomes warm.

No Tanning...Apply generously and frequently if you do not choose to tan.

Application...Rub the cream in thoroughly until it disappears. After sea-bathing dry first, and then apply.

Ardena Sunpruf Cream...Tube . . . \$1.25

Do Not Burn...It is not smart! What is worse...it hurts!

• These two new Elizabeth Arden Preparations are sensations of the season at leading shops everywhere

ELIZABETH ARDEN

691 FIFTH AVENUE · NEW YORK CITY

LONDON

PARIS

BERLIN

ROME

GARDEN MONOLOGUE

By Beverley Nichols

EVERY actress who has ever been interviewed has, at some time or another, proclaimed her starry preference for some flower or other. These proclamations (in England, at any rate) are usually to be found, in long lists, at the end of theatre programs. The list usually begins with "What is your favourite theatre?" (To which the answer, delivered with a moue, is "The one I am playing in!") This is followed up by "Who is your favourite actor?" (To which the startlingly arch rejoinder is "That would be telling!") One can hear the tinkle of her little bangles as she shakes her finger at you when she delivers that witticism.

The favourite flower does not come, usually, till nearly the end of the list, by which time one feels that the actress is becoming a little bored; a trifle—dare one say—a trifle curt? For nearly always, she snaps out "The rose," and leaves it at that. She does not even say "A red, red rose." She has not the imagination to say "The orchid," which would be usually nearer the truth. She just says "The rose." After which, the interview is ended, and we are denied any further perfumed vistas of the female soul.

It is a terrible question, is it not? Why, then, am I asking it? In a moment, I will tell you. But first, I should like to pay off a few old scores against some of those women gardeners who, since the publication of a minor horticultural work by this pen, have considered it necessary to write to me informing me of their favourite flowers. And each favourite flower is invariably—but *quite* invariably—something "wee."

It does not matter what it is, but it must be wee. Nor is this quality confined to the flowers. The garden is wee, too. And one is delicately given to understand that they themselves are so "wee" that a strong man could toss them, laughing boyishly, into a bed of lavender, with one hand. One woman wrote to me last March, "Although it is so early in the year, I have a *wee* pink peeping up in my baby garden, and I just *have* to bend down and kiss the poor wee thing after a dull cold night."

Now, when I read that, I was puzzled. Who had had a "dull cold night"—the pink or the lady? And if it was the lady, was it quite fair to work off her repressions on a poor little pink? And really, unless the lady was a Viennese contortionist (which seemed improbable, as she wrote from one of the stately homes of England), how did she "bend down and kiss the poor wee thing"? If you want to kiss flowers—and some flowers are eminently kissable—notably, great heavy sprays of white lilac after a shower of rain—you do not choose pinks.

At this point, we change ink-pots. We push aside the blue one which dries black (and I fear, rereading these



THE AUTHOR ON LOCATION

paragraphs, that it has dried very black indeed), and we reach for the purple, and give our thirsty fountain-pen a long drink from it. For I have a confession to make. I myself am longing to answer the question—"What is your favourite flower?" It (and here comes the first spurt of the new purple ink)—it sets the mind wandering down flowery lanes of memory. Ask it of any good gardener, any really sincere gardener, not the silly amateurs, but the gardeners whose nails are never quite clean and who usually have bits of twine sticking out of their pockets, even at a cocktail party—ask them this question, and their eyes light up with the same fire that kindles in the eyes of old soldiers, when they are recalling past battles.

For it is a tale of love that you are asking them to tell. A tale, too, of flagrant, fragrant infidelity, a Casanova progress from beauty to beauty, as drunken, as shameless, as fickle as the zigzag flight of a bumble-bee making his Grand Tour of the herbaceous border on a hot summer afternoon. That is the glory of a garden—its vows are meant to be broken. One flits from love to love, and always the last love is the sweetest. If I were to attempt to enumerate my own sins in this crimson catalogue, I should be writing forever, but, for my own fun, I shall tell you a few of them.

I think it is a white lilac to which I have most often given my heart and hand. The scent of it at dusk, outside my windows, when the twilight is tremulous with those swaying white plumes, and the scent of it on early mornings, when it is drooping under its load of dew! Could you resist calling the lilac your favourite—*when the lilac is out?* But you would forget your vows as soon as you saw the lazy gold of the wallflowers, or the first blue spikes of the lupins, like turrets of some enchanted city.

That is the sweet tragedy of it—you always forget. There was once a rose that (Continued on page 62)

DRESS that whispers of the great couturier...

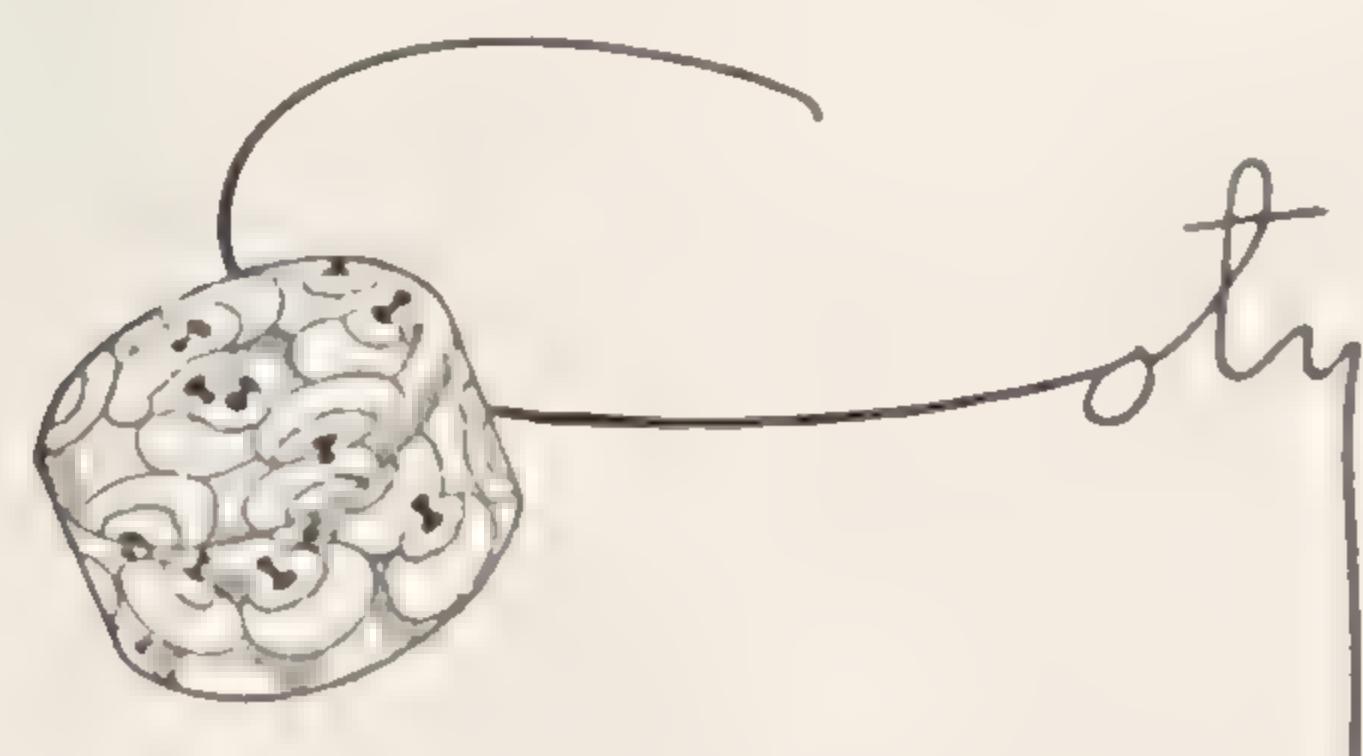


FACE that keeps its own powder secrets

You're glad when your ensemble speaks in every line of its clever designer, but you're more of a success socially when your face doesn't whisper its debt to your Face Powder.

Coty Face Powder is a tremendous favorite with girls and women who know that it's smart to look "natural". The smooth, velvety texture of their skins, the enchanting, *even* tone of their complexions, are directly traceable to Coty's amazingly accurate powder tones, and to the deft way in which Coty Powder harmonizes the inequalities of skin tint which frequently exist between brow and cheeks, nose and chin.

In Summer, you'll love the delicate *floral* fragrances with which Coty cunningly contrives to keep Face Powder lastingly fresh and pleasant. And, if you're a devotee of the sun, *Cotytan* is the tone that was blended for you!



Pure—safe—the Face Powder of *quality* ingredients and *quality* processes!

Wrinkles begin in the Under Skin

Dryness is shriveling of the Outer Skin



To keep BOTH LAYERS OF SKIN firm, faultless . . . you need a special cream for each skin

YOUR SKIN consists of two skins. The outer skin protects the under.

The *underskin* is kept firm and young by the oils and fats in its deepest layers. When these fail, the under skin shrinks.

This is the real cause of lines, wrinkles, sagging. To keep these dreaded signs away, you need a cream that goes deep into the under skin—Pond's Cold Cream.

Because it penetrates so deeply, Pond's Cold Cream is a thorough cleanser. After cleansing with it, pat in fresh cream—and see how the starved under skin responds! How lines are erased, as firm contours are restored.

Surface Skin is Different!

Roughness, coarsening, chapping—these are defects of the *outer skin*, the result of constant exposure.

For this skin, use Pond's Vanishing Cream—especially *protective*, with ingredients that soften, smooth and refine its texture. Use it after the Cold Cream, before going out, and when your skin feels rough.

Pond's Vanishing Cream makes a marvelous powder base!



FREE SAMPLES—Mail this coupon and See for Yourself!

POND'S EXTRACT COMPANY, Dept. G, 110 Hudson Street, New York City
Please send me FREE samples of Pond's Two wonderful Creams and exquisite Pond's new Face Powder.
(Check shade): Naturelle Light Cream Rose Cream Brunette Rose Brunette Dark Brunette

Name _____ Street _____

City _____ State _____

Copyright, 1933, Pond's Extract Company

TUNE IN on Pond's Fridays, 9:30 P.M., E. D. S. T. WEAF and NBC Network.

It's down to the sea with beauty when you carry Odette Martin's *cabaña* case with its accompanying cart-wheel hat of raffia straw. In it is everything, from sunburn oil to mascara. Available at the maker's salon on Madison Avenue



ON HER DRESSING-TABLE

ONE of the big discoveries of summer, 1933, is Elizabeth Arden's formula that will not only prevent sunburn, but will prevent browning altogether. Last year, this would have caused barely a ripple, but this year, with smart minds definitely set on the back-to-white movement, it is a godsend. You put the preparation on and go about your business under the sun, and your skin stays the colour it always was. To be sure, no one can expect to go out and lie for hours in the middle of the desert, defying the sun to do its worst, and go entirely unscathed. But, given the ordinary occasions of summer life, your skin can be kept white and fair to see. Don't confuse this with something that will permit you to brown gently without any attendant burn. Miss Arden provides for this, too, and this year, she has added some of the new element to both her Sunburn Oil and Protecta Cream, to make them doubly protective, but it is the Ardena Sunpruf Cream in its pure form that the lily-white maids are rejoicing over this season.

Then, Miss Arden has a beautiful

new something known as Ardena Velva Beauty Film, which you smooth into your legs, leaving them satin-smooth and lovely, whether they are with or without stockings. This cream is put up in tubes, the most convenient form for such a preparation, in three shades (light, dark, and evening), and will not transfer itself from your legs (or your arms) to your clothes or your dancing partner.

Those little bath bags that you see depicted below are going to bring new joy to summer bathing. They are made of towelling, and you scrub yourself briskly with them, thereby getting the benefit of their pleasant contents of oatmeal, lavender, eau de Cologne, and soap. They lather beautifully in salt water and are a boon on boats. They are put out in pastel colours and make a nice week-end tribute. As a companion piece to this assortment, there are Chico Oatmeal Quips for cleansing your face, and very satisfactory they are, too, to give a fresh, fine feeling to your skin. The Oatmeal Quips come in a box with a generous (Continued on page 56)



Given a lukewarm tub or shower and one of these Chico bath bags, and you have the formula for defeating the worn-out-with-the-heat feeling. The bags are filled with oatmeal, lavender, eau de Cologne, and soap. You can find them at Lord and Taylor's

MARTINUS ANDERSEN



© 1933 COCA-COLA CO., ATLANTA, GA.

Photographed at BENJAMIN MARSHALL'S STUDIO, WILMETTE — Dresses from BLACKSTONE SHOP, CHICAGO

**MID-AFTERNOON
and the drink that refreshes**



You forget the heat of summer sun and the thirst of tennis courts when you pause in a garden for such a drink. And you snap back to normal, alert for a fresh start at play. A sparkling, ice-cold Coca-Cola gives you a taste thrill and a cool after-sense of refreshment to banish drowsiness. Serve the bottles thoroughly chilled and with plenty of ice-cubes for the glasses.

It's utterly NEW!

Equalizer KOTEX

(Patent No. 1,863,333)

**gives 20 to 30%
greater protection—gives new
comfort and safety**

WOMEN! Here is an improvement in sanitary protection that gives you undreamed of extra comfort. Kotex—by adding a processed center section—gives you more complete protection, without bulk.

The new product

Kotex with the New Patented★ Equalizer must be used to be appreciated.

It brings greater comfort. There is so much greater protection in its downy cellulose filler—now. It brings greater ease of mind; protection is more adequate but less bulky. Mere rounded ends are not enough, Kotex finds. They must be flattened, tapered—in a word "Phantomized," so as to conceal protection. In Kotex, only, do you get these "Phantom" ends.

An intimate explanation of the new Equalizer is given you on the direction sheet inside the package.

Old advantages remain

You wonder: will this give the same softness, the same absorbency as the Kotex I already trust and like so well? Yes! And the same disposability. It can be worn on either side with equal protection. And you get these features in Kotex, today, at a lower price than ever before.

For extra safety

During certain hours—in some cases even for two days—extra precautions are necessary. At such times, use Kotex Super Size. Have a box of both on your shelf.

You will want to try the Kotex narrow adjustable belt . . . the final perfection in sanitary comfort.

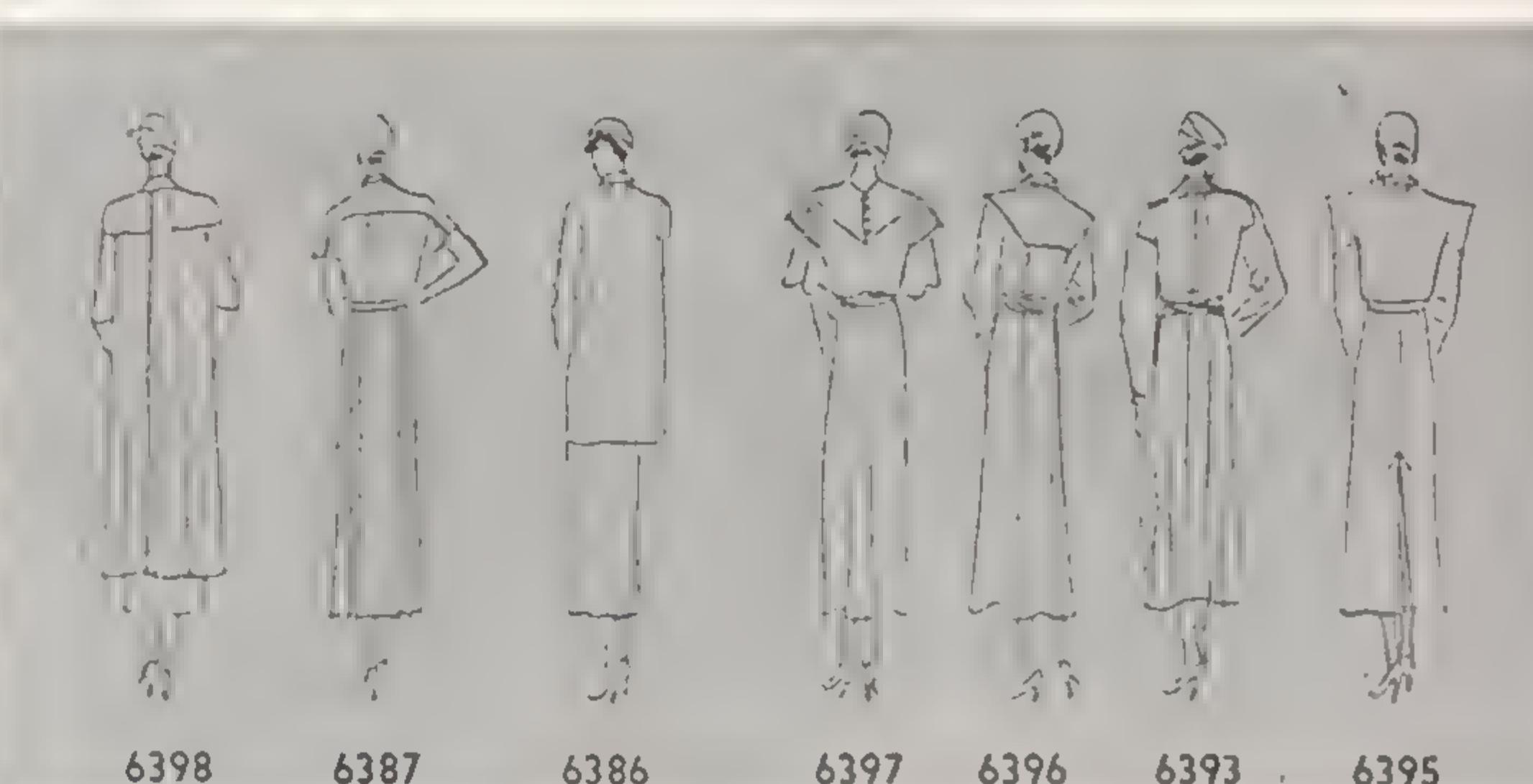
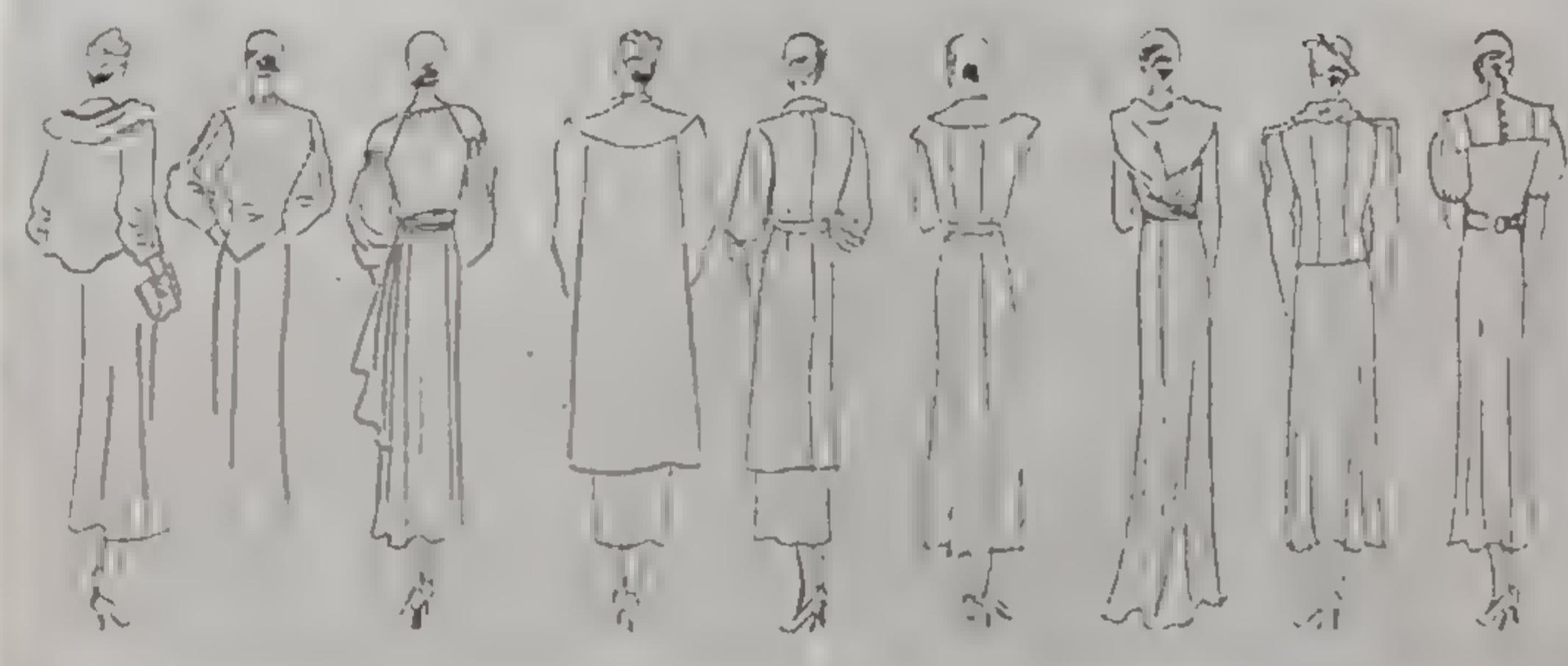
Why no sanitary pad can be "just like the new Equalizer Kotex"

Yes, it looks simple, but this device took 2½ years to perfect. Imitations can be made, but it cannot truthfully be said of any other pad that it is like the New Kotex with Patented Equalizer...and this is why:

- 1—it took two and one-half years to perfect.
- 2—a board of three hundred women tested it.
- 3—medical authority of high repute checked their findings.
- 4—★AND, the United States Government granted Patent No. 1,863,333 to protect it for use of Kotex, exclusively.

Illustrations and text copy. 1933, Kotex Co.

DESIGNS FOR PRACTICAL DRESSMAKING



The first six figures in the upper panel give you the rear elevation of the designs that are shown on page 48—proving the backs as interesting as the fronts, this season

The last three figures in the upper panel and all of the figures in the lower panel give you a second slant at the autumn designs shown on page 49. Note the shoulder-lines

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 54)

supply of Chico facial tissues. You can buy them at Lord and Taylor, in New York, and in other shops throughout the country.

Fred, the hair stylist, has established a new shop on Forty-Ninth Street, above the Vendôme, where he turns out smart, well-coiffed heads in an accomplished fashion. Here is one of those hair-dressers who give you the satisfactory feeling of concentrating all their attention and art upon your own particular head and doing the best possible by it. Good permanent waves and skilful cutting. Also, Fred has been creating cosmetics in a quiet way for some time, and now he has a Rejuvenating Balm that is meeting with great success among his clients. You mix six or eight drops of this balm with enough softening cream to make a thin film over your face, being sure to cover the area around the eyes. Then, you lie down for about twenty minutes and await rejuvenation. The balm has a cool, faintly stimulating effect, and, when it is removed, your skin feels soft and generally revivified.

Madame Berthe has produced a new deodorant pencil—very chubby and very handsome, indeed, in a platinum-finished case with bands of dark blue enamel. The deodorant itself is the same greaseless preparation that can be applied at any time to give protection from perspiration odours for hours and hours. You'll see it at most of the better department and

drug stores throughout the country.

If the glare of the summer sun is inducing little squint lines to gather around your eyes, the Ina de Cris Special Eye Cream is a preparation for your consideration. It has nice-smelling imported oils and herbs in it that combat embryo wrinkles, and yet it is not so heavy or greasy in texture as to be unpleasant to use these sultry nights. Products of the same maker are a light, liquefying cleansing cream, a Velvet Cream for softening skins that resent a rich emollient, and a skin food for extremely dry and sensitive skins that clamour for a penetrating lubricant. These can be ordered direct from the maker in New York City.

Harriet Hubbard Ayer's Foot Ice is one of those blessed preparations that gives the feet just the sort of rejuvenation they need in this warm weather, for it has a way of cooling and soothing the feet that is nothing short of miraculous. You massage it gently into the skin with the finger-tips, and almost instantly you feel the tiredness and all the little aches slipping out through your toes. Even feet that have swollen respond to its soothing influence. You'll find this preparation at most of the better drug and department stores.

And now Lentheric's oil "pour le bain de soleil" is available in a perfect bijou of a little bottle that contains a sufficient amount of this protection against burning for the day's sun-bath. Very convenient it is for beach bags.



AUTHORITIES STATE:

"Lux Toilet Soap contains precious elements all skin needs." Read about it!

SCIENTISTS

EXPLAIN: It contains precious elements skin itself has...and must have to stay YOUTHFUL!

HOLLYWOOD! Beautiful movie actresses! 694 of them!

Have you ever wondered why 686 of these 694 important actresses, the loveliest in the world, use *this* beauty soap—have used it for years?

If you've ever stopped to think of it, you realize a sad fact about your skin. Year by year, imperceptibly, it ages.

But did you ever hear that, as your skin grows older, it *loses* something? That something goes *out* of it?

The Secret of Youthful Skin
Skin, science has found, contains certain precious elements. These elements, found in youthful skin of every type, keep it

fresh, smooth, attractive, young . . . help guard it when exposed to wind, dust and sun.

The gradual loss of these elements is what makes skin get old-looking, dry, rough, unattractive. But scientists give this welcome and all-important message—you can now *check* the loss of these precious elements.

This soap actually contains Precious Elements found in skin itself

For years women everywhere have learned from experience how regular care with Lux Toilet Soap makes their complexions fresher—more youthful—more attractive.

And now scientists attest the fact that Lux Toilet Soap,

with its complete freedom from harshness, its ready solubility and its content of such precious elements, is an unquestionable aid in keeping skin young-looking . . . softly smooth.

Small wonder that Lux Toilet Soap is used by nearly all the famous screen stars. Small wonder it is the *official* soap in all the big film studios.

A Lovelier YOU

HOLLYWOOD has proved through years of daily use this soap actually keeps every type of skin younger-looking.

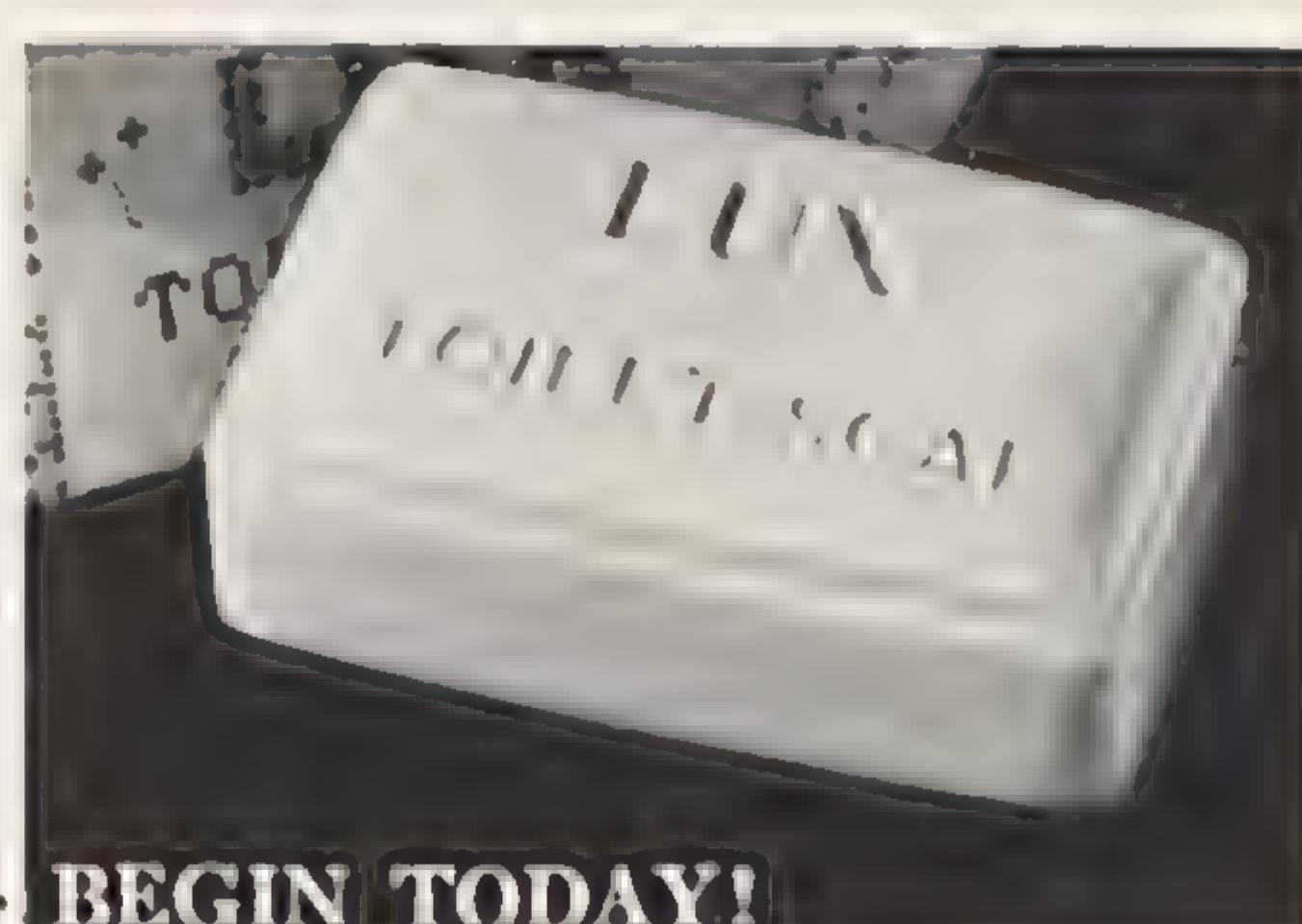
MILLIONS of women (and men, too) everywhere confirm Hollywood's experience.

Won't YOU prove the beautifying effect this fragrant, white Lux Toilet Soap can have on your skin. Start today!



"It really has made MY skin look younger . . ."

"What the Hollywood stars say about Lux Toilet Soap is exactly what I've found out in my own case," writes Miss Evelene Miller of New York. "I've been using this soap for three years now and I find it really has made my skin much younger-looking. I will never use any other!"



BEGIN TODAY!

For EVERY Type of Skin

...oily...dry..."in-between" — BEGIN TODAY!



A Russek's Mink Coat by Emil Sargent

AUGUST SALE PRICE

\$1250

Emil Sargent designed this luxurious mink coat. A new sleeve... a new collar... a new silhouette... a new manner of working the skins... suggesting height, glamour and beauty. The skins, enough for 12 coats, are the result of a purchase made at the low prices of March. They are the product of a pedigree farm and are worked into coats in a manner so fine as to reflect the craftsmanship and understanding of Frank Russek.

RUSSEKS
FIFTH AVENUE at 36th STREET

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FLOWER PLOTS

(CONTINUED FROM PAGE 24)

red-hot poker. The flowers are given no chance to spread, to breathe. And, like people, they look their worst in crowds.

Silver trumpet-shaped vases filled with carnations only add to the horror of the hotel lobbies and Atlantic crossings. Very few vases have openings large enough at the head in proportion to their design. Laboratory jars and most of the other jars that are now considered suitable for modern flower decorations were originally intended for other purposes.

Verily, by their flowers ye shall know them. Musical-comedy actresses by their gilt baskets of azaleas, white bell-heather, beribboned in moss, that are never watered; the shady lady by the height of her American Beauty roses; the student with art inclinations by her lustre bowl of marigolds or pewter pot of anemones; and alas, what a pity that, by being used in every crimson-damasked, ecclesiastical-candlestickied, Italian house boudoir, the longi lilies have lost their virginity in the last six years.

FASHIONS IN FLOWERS

There are as definite fashions in flowers as in every other form of decoration. Burne-Jones and Rossetti ladies swooned over poppies and sunflowers. Wider in its appeal was the iris, which was transferred on to canvas, silk, and china. The Malmaison and the violet had their heyday in the Edwardian era. The musical-comedy actress on vacation from "The Dollar Princess" overdid the Dorothy Perkins rambler rose, and now the lily is in the sad position of having just gone out of fashion.

Please do not surmise that I am unwilling for any flower to have its success. Do not presume that I am appalled by the longi when I ask florists please to supply something else; I am only wishing to alleviate the difficulty one has in overcoming his conventional taste and begging him to take in a supply, say of nasturtiums and moss-roses, and a few branches of jasmin.

Let me offer a few tentative suggestions. First, say "No" automatically to the proffered gypsophila in conjunction with roses. Though each as a unit is charming, the combination is too usual. Nor, if you are poor, can you acquire the inevitable pots of beech leaves mixed with bronze chrysanthemums, though any of these simple flora can look charming and be made unusual in different surroundings.

It is entirely a question of using the imagination, so that eyes accustomed to seeing what they expect are suddenly surprised and delighted. A mass of peonies in a bowl—and one's mind automatically clicks "peonies at so much a bunch." But pull off the leaves. What is this? One is suddenly aware of the porcelain beauty of the smooth heads, unshrouded by the heavy clutter. They are now new flowers, incredibly delicate with crisp petals. And many other flowers, when they are suddenly stripped of their leaves, acquire a new magic. It is extravagant, admittedly, because flowers do not "go so far"; you are only dis-

playing the essence of the flower, and yet there is nothing more lovely than common flowers robbed of their leaves. Branches of syringa treated in this way look like hothouse flowers, with an unbelievable Japanese delicacy. This stripping is akin to the Chinese method of choosing the one perfect lotus blossom from the bunch, placing that perfect symbol in the position of honour, and throwing out the rest.

It is effective to mix wild flowers and florist's flowers together. Often, something that is to be found in the hedges will assume great glamour when transplanted to the town drawing-room. Meadow-sweet and Queen Anne's lace acquire exoticism against the *boiserie*. Nothing looks more sophisticated than wild marguerite or field-daisies on the console in white china baskets, and whole new vistas are formed when you see an arrangement of ragged robin mixed with the sprays of orchids that look like a flotilla of pale mauve butterflies. And, in Paris, I saw cornflowers, roses, and poppies arranged in moss sprouting from the crown of an enormous straw garden hat.

It is often a help to use artificial flowers with the real ones, especially in the winter, when, perhaps, in no other way can one find a live bloom of the colour that is necessary to complete your mixed arrangement. Incidentally, artificial flowers have returned to fashion. Poisonously salmon coloured paper roses were once to be seen in a pot in the clairvoyant's parlour, and, perhaps remembering this, people hurried past the artificial-flower departments in the shops; but now, in a room already filled with masses of real flowers, further life is added with cornucopias of Angel's Breath and impossibly white mimosa; and these cheap imitations are thrown away the minute they have lost their first freshness, surprise, and fleeting charm. The disadvantage of cleverly wrought flowers in metal, wax, or feathers is that they appear too permanent. This will get the better of one, exhaust one, for, long after one tires of them, they seem too good to throw away.

FLOWER PICTURES

In London, Mrs. Spry, of "Flower Decorations," has a keen appreciation of flowers. She will hold up what at first appears to be a weed. "Have you ever seen such form? Look at the way the shoots grow. Have you ever seen such line and texture? It is positively architectural." And you discover all those beauties. In her shop at the time of the year when other florists merely stock chrysanthemums, you can find little bunches of gentian and Christmas roses, and she dodges the sparseness of winter in a hundred different ways—by importing strange growths and uneatable fruits from foreign lands, affixing them to strange branches from yet other lands; by drying summer blossoms and keeping them for the wintry rainy days; by skeletonizing magnolia leaves; by whitewashing pine branches and cones and fronds of brush oak. Those who are fortunate enough to employ Mrs. Spry to come regularly to their houses each (Continued on page 63)

FOR THE HOSTESS

(CONTINUED FROM PAGE 35)

hat the first bona-fide sidewalk café, known merrily as the Chatham Walk, the following are especially delectable. Eggs Niçoise or Eggs Estragon, both made of cold poached eggs (splendid things to serve in summer), the Niçoise being set individually in jelly and accompanied by a slice of ham, tomato, and string-beans, and those of Estragon persuasion in tarragon jelly on a basis of tongue slices. Another delicious cold entrée is Halibut Cardinal, cold poached halibut served with quartered tomatoes and a sauce of mayonnaise thinned with ketchup.

At the Atlantic Beach Club, eating out-of-doors is a major pastime, and lots of it is done cafeteria style, on the beach. The chef of this club has given herewith some of his own *spécialités* that have gained fame (and deservedly) and that you can serve at your house just as well as at the Atlantic Beach Club. Here are his recipes.

TARTINE ALSACIENNE

To make this amusing simple dish for an outdoor luncheon, slices of sandwich bread are toasted on one side. On the untoasted side of each is placed a thin slice of smoked ham, which is covered with an inch-thick layer of grated Swiss cheese, browned in the oven and served hot. This is good with spinach or any other simple green vegetable.

PREPARED CURRY SAUCE

This is a sauce that can be prepared in advance and served as wanted—an excellent idea for curry lovers and for large houses.

2 medium onions, chopped
1 stalk celery
1 leaf thyme
1 bay-leaf
1 small carrot
1 clove garlic
1 small apple, chopped
parsley
neck, wings, back, or legs of chicken

All of these ingredients are sautéed in butter in an iron pot. While they are browning, half a cupful of curry powder and three cupfuls of flour are added and mixed in for five minutes, when a quart of white stock is added. The mixture is boiled slowly for an hour, pressed through a strainer, and kept in a stone or glass jar in a refrigerator. When the curried dish is to be prepared, two tablespoonfuls of the curry sauce are allowed to each cup of diced lobster, chicken, shrimp, or whatever, which is first sautéed in butter. This sauce should never be removed from the jar with a hot spoon.

CRÈME VICHYSSOISE FROM THE CASINO

The white parts of four bunches of leeks are thoroughly cleaned, minced very fine, and put into a casserole with a quarter of a pound of fresh butter, in which they are cooked for ten minutes over a very slow fire, to prevent colouring. Four medium-sized potatoes sliced very thin are added to the leeks together with a quart of broth and a stalk of celery and parsley tied together and boiled for thirty minutes. The soup is then passed through a very fine strainer, and to it are added a pint of (Continued on page 59)

GALA NIGHT AT THE FAIR

(CONTINUED FROM PAGE 37)

tell me she can be very ill-tempered sometimes, and we were hardly a seafaring crew). Then came the dream.

Lights—pillars of light, paths of light, a brilliancy beyond description! This was the "Century of Progress" as we approached the grounds from the Lake. Back of us, the city's sky-line was outlined against a royal-blue sky, each of her finest buildings brought into sharp relief by powerful flood-lights. Ahead of us, an enchanted island, with buildings of weird and fantastic shape, great towers of steel reaching up to the skies; lighted Zeppelins and airplanes flying overhead.

We landed at what is known in the Fair vernacular as Twenty-Third Street and were immediately faced by the long, high façade of the great ship *Paris*, complete with gang-planks, port-holes, and the fog-horn's warning blast for the ship's departure. All of this sailing business accounted for the passport (amazingly like the genuine article) which had been thrust into my hand earlier in the evening and which I was ominously warned to hang on to, on the pain of having to pay some seven dollars and a half if I didn't. Up the gang-plank, then down a flight of stairs on the other side, and presto—we were in Paris. Paris complete with her street cafés, her little *boîtes* bulging with people, and the sad, cheap strains of an accordion wheezing out a tango; the *Quai*, with its avenue of trees, flanked on the water side by open book-stalls, wherein the word "*L'amour*" was very evident; two dance floors complete with orchestras; and, tucked away here and there along the winding, cobbled streets, many of those diversions that make the tourists in Paris think that they are really seeing the sights.

OUR BASE OF OPERATIONS

Our party had tables under the awning of "Le Select," a café of distinction. Here we drank beer, we ate, we danced! Then we wandered off on tours of inspection and came back with tales of discovery. From a high terrace, the panorama of the Fair was stretched out all around us. It seemed to cover an alarming number of miles, and seeing Paris was exhausting enough. There were seething crowds, gaily dressed, for this was the night of the "*Bal des Quat'z Arts*."

If you are thinking of going out to the Fair, it might help you to know a little bit about it. First of all, automobiles can not drive right up to the main gate, which means that you have a pretty hot and dusty walk to get in or to get out. Even so, you really should enter by this main gate (called Twelfth Street) once and walk or be wheeled along the Avenue of Flags, past the Italian and Swedish Buildings, down to the Hall of Science, for it's all a very impressive sight. But the second or third time you go to the Fair, go down to the dock at the foot of the Wrigley Building (in the city) and take a Chris-Craft water-taxi, which, if the Lake is reasonably calm, will land you at Twenty-Third Street—about the centre of the Fair—in no time at all. Leave by the same route; you'll find it is a lot easier. Next, the Greyhound Buses (which go from one

end of the grounds to the other) couldn't be more comfortable or more invaluable as time-savers; especially when you want to get down to the General Motors and Transportation Buildings. Then, don't scorn the wheelchairs. These chairs are pushed by College students, anxious to please and very courteous. You can even go through many of the buildings in chairs.

The Hall of Science and the Electrical Building are, perhaps, the most interesting and certainly the most complicated exhibits, so give them a break and visit them early. In the General Motors Building, you see a Chevrolet made while you wait; in the Firestone, a tire is made from just so much crude rubber in twenty minutes. The Transportation Building, a huge and amazing-looking structure, houses the earliest and the latest vehicles of travel. You will get a shock when you see the new railroad cars—aluminum with pale yellow and blue damask seat coverings! I thought the Belgian Village took the prize for charm and beauty—they manage to create an amazing Old-World atmosphere out of *papier-mâché* houses!

MODERN MAGIC

Tucked away in the four buildings that house the General Exhibits are some great historic highlights: the rare Gutenberg press and a copy of the famed original Bible from the Gutenberg Museum in Mainz. The great Nassak Diamond (and almost more startling than the diamond is the manner in which it is guarded). And a diamond mine in operation with diamond-cutters at work. The prefabricated houses of modern design are very advanced, especially the one they call the "House of To-morrow," a circular house with its exterior walls made of clear glass. Venetian blinds and shades that roll up from the floor save the inhabitants from the fate of the goldfish. Most of these modern houses have their bedrooms on the ground and their living-rooms on the second floor, with a lot of space given over to sun-decks.

If you are looking for excitement, big or little, you have a wide range to choose from. Starting with a few back-breaking scenic railways, you can work up to the "Observation Balloon" and the "Sky Ride," which consists in riding in a little car, heaven knows how high up in the air, along a cable between two towers that would make the Eiffel Tower look like a haystack.

There are a generous number of attractive places in which to lunch or dine. First, the Century Club, a real club to which you must belong or have a card from a member. The Pabst Blue Ribbon Casino has a big terrace that overlooks the lagoon. Here, Ben Bernie makes music, and Buddy Rodgers sings, and the food is excellent. "Old Heidelberg" has a chef from Munich and German music. The "Café de la Paix" is the best of the French restaurants in the "Streets of Paris," but the Italian food is perhaps the most authentic. The restaurant is at the back of the Italian Building, with a terrace on the lagoon so that you can peep through your spaghetti and see honest-to-goodness Venetian gondoliers glide by in their gondolas.

FOR THE HOSTESS

(CONTINUED FROM PAGE 58)

heavy cream, salt, ground white pepper, a pinch of ground nutmeg, some very finely chopped chives, and three or four drops of Worcester-shire sauce stirred in well. It is chilled in a china bowl (never in a metal container, as this will alter its taste), and served ice-cold. This can be kept over for a day in a very cold ice-box.

CRAB-MEAT ALEXANDER

This and the following recipe are from the Waldorf-Astoria.

Fresh crab-meat is seasoned in advance with oil, vinegar, chopped capers, chives, and anchovies. When the dish is to be served, a soupçon of mayonnaise and chili sauce is added to the mixture. This is heaped into marinated hearts of artichokes. These are sprinkled with parsley chopped with chives, and served very cold.

CHERRIES LAURETTE

Large perfect black cherries are chosen, mixed with melted currant jelly and brandy, and poured over raspberry water-ice.

PRACTICALITIES

(CONTINUED FROM PAGE 43)

know, and we know, that the fit of a tweed skirt is all there is, but Mrs. Ambrose Light rushed in and shouted wildly for Marie and her fitting.

"My dear," she said to Marie, in her democratic way, "it's five minutes after one, and I must be at the Colony for lunch at one. Do hurry, hurry!"

Even during the next five minutes, she did not give her all to her tweed skirt. Marie complained bitterly afterwards that her knees were sore as anything from pursuing her when she made little darts for the 'phone.

Several days later we saw Mrs. Ambrose Light in her new tweeds, and the hem dipped in the back. We could have told her as much. The same thing happened with the terribly expensive outfit she bought for the races, selected while she was under the dryer (having a manicure and a pedicure at the same time to save a few precious moments) at Tucks-Fifth Avenue.

"Good Lord," she had said suddenly, "I haven't a thing to wear on Saturday." So she had the mannequins show her the collection then and there, and she had insisted on having the "too divine" suit she chose in no time at all. Somehow, she never felt that it was quite right, which was not amazing considering that she had no fittings and wore it with her old Descat felt, which was only "a few shades off."

Now our advice to Mrs. Ambrose Light, who would like to have men, and even women, clutch each other's arms as she passes on the street and say "How extraordinarily smart!" is this:

Map out your campaign in advance and try never to buy a dress just for that little party of the Edgertons' on Tuesday. It warps your judgment.

Don't be the *bête noire* of fitters and saleswomen. A good dress deserves a little patience and time.

Watch your follow-through on accessories, and above all, approach your shopping without fluttering—with stoic efficiency!



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at
Nelson - Hickson

SHOP-HOUND

(CONTINUED FROM PAGE 40)

handles bits of lace so dexterously that she can turn the quaintest odds and ends into breath-takingly lovely things.

• Steiner's field-flower fillets at Best's are sweet—that's exactly what they are, and every one who looks sixteen should wear one. Field-flower brooches and clips are decorative, too, and I won't put any age limit on them. They are unusual and afford a lot of harmless conversation.

• Panama hats at Dobbs for around \$5 make news to create a stir—the sort of Panama that can be mauled about and not lose its stamina. The "Five Hundred" is a particularly good hat. It may be had in three brim widths: small, medium, and wide.

• Walk-Over has a new light-weight calf pump called "Cabaña" and made in white, black, or grey. It has a Continental heel and perforations that contribute ventilation, as well as decoration.

• Antoine at Saks-Fifth Avenue says that hair is leaving the back of the neck. (Pause for a deep, muffled note of thankfulness.) He has designed a number of new dinner-hats to go with the new coiffures. Both hair and hats have a decided upward trend. For those of you who were stout-hearted enough to take a stand against the barber's clippers in the old short-haired days, this upward hair movement will hold no terror. And won't it be refreshing to see the back of the little woman's neck again? Maybe, the 1934 story-book authors will be able to describe their heroines as having swanlike necks, as in the Jane Austen days. The dinner-hats, all of which were made by French dressmakers, are fascinating. Some from Maria Guy are made of taffeta, some from Agnès of brocade, some are of black crêpe, and some of organdie feathers. Antoine arranges the hair so that all the curls turn up, often so that they make a little bouquet at the top of the head and show through holes in the crown of the hat.

• The task of locating overnight cases with adequate containers has aged many a woman. Black, Starr and Frost-Gorham are remedying the situation by showing a sensible case that has a "metaloc" adjustable fastener. This fastener travels around the inside of the bag and can be regulated so that, with a pull here and there, loops are formed in which you can slip your own jars and bottles. With another slight pull, you tighten the whole thing, and everything stays firm and fast. The case costs about \$15.

• Charles Le Maire, who is one of the ablest young costume designers in New York, has gone into the dressmaking business and holds forth on West Fifty-Sixth Street. He has kept his too-dramatic ideas well in check, and his clothes are wearably effective. The ensemble theme is particularly successful at his establishment. For instance, a white dinner-dress of Taffidil (Cheney Brothers' adorable material—a sort of ribbed crêpe with a taffeta finish), buttoned down the back. The

buttons alternate—half on one side and half on the other—, so that when the dress is unbuttoned, two huge revers fold back and you have a formal décolleté. With this dress was shown a Taffidil coat in navy-blue lined in white—a coat dressed-up enough for evening, but not too formal to be pressed into service of an afternoon, for some spectator sporting. Another comforting angle about Mr. Le Maire's things is that you won't see duplicates of them every time you turn around.

• Reports that the fly-fisherman has come into his own have reached this office. Streams are low and clear, and now is the time to use your ingenuity in searching for the most likely lures. Abercrombie and Fitch can be a great help along this line. This shop is showing some new squirrel-hair flies that are said to be wonderful killers. The peculiar action of the long squirrel-hair wing is most attractive to the large trout—and attracting the trout seems to be the important idea. If you are a fisherman's widow, be sporting about your situation. Give him some new equipment occasionally. (He will at least appreciate the thought.) The angler's ditty-bag is a new gadget that holds a leader box, fly-book, a pipe, and the like. And did you know that Abercrombie and Fitch have playground paraphernalia for as little as \$10? This includes rings, swing, adjustable horizontal bar, climbing rope, and a rope ladder. For a bit more money, a seesaw and slide are thrown in. If you are fussy about your hard-court tennis shoes, you'll like the Jai Alai shoe at Abercrombie's. It costs less than \$4 and has a white elkskin upper and a special crêpe sole.

• French babies go right on establishing reputations for chic. Last year, they all wore knitted bathing-trunks made on the lines of a swank diaper. This year, American babies have taken up the mode. The wool used defies sea salt and holds its colour and size well. It is a bright idea for every small person to have several of these in his or her wardrobe, for beach changes. You can get them from Lord and Taylor, in sizes 2 to 6. They're called "Sandpiper" and cost about \$3.

• The Flexwood bags that Nat Lewis has been showing this summer are a delight to the hot-weather pocketbook carrier. They wash and are water-proof and feel pleasantly supple under one's arm. The woods used are of a neutral tone, and some of the linings are plaid gingham. If you belong to the great host of monogram lovers, you can have tailored metal initials on a neat block of wood. The bags cost under \$8.

• When you wear the new "Kitty Hawk," Knox's balloon hat, you'll probably feel a bit light-headed. These hats are made of Egyptian cotton, and that, as you ought to know, is used on airplane wings and is strong, light, rain-proof, spot-proof, and fadeless. The weave is so close that the fabric looks like silk. Furthermore, it's washable. The colours are yellow, blue, pink, natural, and white, and the price is something like \$5.

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ART IN CHICAGO

(CONTINUED FROM PAGE 39)

Luxembourg? No, not even Manet. Such was the Fine Arts Exhibition in 1893, and let no Ancient Chicago Mariner buttonhole you into believing otherwise. At home and in Europe, juries of Selection and Admission met with (and without) Committees at Large, made faces at one another, shook sticks, got together, and voted savagely for their friends and savagely against their enemies; the whole vast international machinery ground and ground and produced: Joseph Bail's (France) "Young Scullion Playing with a Cat," or J. S. H. Kever's (Holland) "A Little Greedy Gut." It was a great and overwhelming victory for the Academy, whose soldiers swept the field until hardly an artist was left.

There was one ray of hope. It came, not from across the Atlantic, but from the United States. The French had refused to send a single painting by their greatest men, but three canvases by Manet, four by that Edison of painting, Monet, and a lonely Renoir did slip in. If the day was saved at all, it was the American collector who saved it. Such early adventurers as Mr. Albert Spencer, Mrs. Potter Palmer, Mr. Martin A. Ryerson, and Mr. Alexander J. Cassatt (the last egged on, perhaps, by the redoubtable Mary) had already begun to add one or two Impressionist sunsets to their dark Barbizon exteriors, and a few of these "daring" works were borrowed and installed. Almost by accident, the Fine Arts Department of the World's Columbian Exposition was rescued from total obliquity.

FORTY YEARS AFTER

A similar rescue (on a much larger scale) has been effected in the present "Century of Progress." It is only right to say that when the exposition was planned, back in those will-to-power days, a great contemporary show was contemplated with acres of wall-space given to significant modern painting; in open courts, mural painters of the world would be seen in combination with the world sculptors; leading off to left and right were to be rooms planned by great architects and decorated by great designers. All this toppled over with the autumn financial storms of 1929.

The 1933 Fair was left with the possibility of creating a display in Science and Industry. But who would pay for art? That was a question which immediately confronted the Trustees, and grew louder and more embarrassing as time went on. At every great exposition, it has been the art display that has packed them in. If a survey could have been made of visitors leaving the grounds of expositions, it would report that the souvenir booklet full of half-tones of pictures was the last thing to be abandoned. Even at the Sesquicentennial, when the art exhibit was installed in a dismal concrete garage in the middle of a swamp, it was one of the few places where one met any one but uniformed guards. In Barcelona in 1929, hundreds of thousands walked first of all up countless stairs to the enormous Plateresque palace containing the survey, "Art in Spain." Moreover, could "A Century

of Progress" truthfully leave out art? Even those classicists who bemoan the rise of the "easel picture" had to admit that a few good ones had been turned out in the last hundred years.

While the Trustees of the Fair were slowly turning as blue as an early Picasso, a suggestion was advanced that they might still make art profitable by making it completely popular. By "popular," they may have meant what Sir David Wilkie had said (just at the beginning of a century of progress): "To know the taste of the public—to learn what will best please the employer . . . is the most valuable of all knowledge." Some one had an idea of snatching up ten of the world's most popular pictures and putting them in a little building. This "art temple," of proposed semicircular pattern, was to have ten pie-shaped cubicles in each of which a single work would be shown. But what were the "ten most popular pictures?" Guesses were current, but guesses were not enough. The Fair must *know*. So spies were sent throughout the city, and, for a few weeks, the innocent bus-driver, the unsuspecting grocer, the guileless stenographer were startled by the question, "What is your favourite picture?" Not all of them answering, "A Farewell to Arms," a mass of material was compiled. Their findings should be of interest to "The President's Research Committee on Social Trends." The tentative list contained such works as "The Song of the Lark," "The Mona Lisa," Whistler's "Mother," "The Angelus," "Washington Crossing the Delaware," "The Horse Fair." A few ninety-threers remembered "Breaking the Home Ties"; some highbrows added "The Night Watch" or "The Laughing Cavalier."

But how to get them? The Louvre would probably not lend the sleepy features of the wife of Francesco del Giocondo who had to be beguiled with music in order to smile. There were important telephone calls. "Do you think the Metropolitan Museum would let us borrow "Washington Crossing the Delaware" and "The Horse Fair?" It was an agitated voice calling on the wire of the Director of the Art Institute of Chicago. Mr. Harshe was grave, "Probably only on one condition," he responded. "And what is that?" The voice grew more agitated. "That you would promise never to return them."

Things were in this state when the rescue was made. One of the Trustees of the Fair and Chairman of the Art Exhibition was still fighting hard for a show that would not resemble a corner of the World's Fair of 'Ninety-three. He was also a Trustee of the Art Institute, which on its own account had been making plans for the summer. Why should Chicago support two shows at once, thereby confusing the public? Couldn't the Fair and the Institute combine? After a series of joint meetings and the waiving of many contracts, the thing was done. The Art Institute agreed to stage an exhibition for the five-month period of the Fair, and was baptized into the faith, emerging as "THE OFFICIAL FINE ARTS LOAN EXHIBITION OF A CENTURY OF PROGRESS." The Director of the Institute, Robert B. Harshe, became Director of the special exhibition, and,

almost before the public knew what was going on, plans had been laid and even partially carried out for a loan show of tremendous importance.

Here, for the first time, the visitors to a world's fair would have an opportunity not only to stand before the latest importation from France or Great Britain, but to become better acquainted with Rembrandt, or know Titian, as he could not be known, outside of Florence or Madrid.

A plan like this shows how far art understanding has progressed since the carnival of 1893. There will be no blue ribbons, no gold, silver, or copper medals of the first, second, or third class. Instead, the Art Institute will for five months be turned into a kind of ideal museum where will be on view, not only historic painting of almost every school, but modern developments shown in full force.

One result of this proximity of the "classic" and the "modern" will be to make them seem less incompatible. You are looking, let us say, at the magnificent "Venus and the Lute Player," by Titian (lent by Duveen Brothers), when suddenly you remember Van Gogh. Five galleries away is the vital portrait of Mademoiselle Gachet (lent by Chester Dale), one of Van Gogh's greatest works. Or you are in the gallery with Renoir's swirling colour patterns, and you need to see Rembrandt. Three galleries away is Rembrandt's "Girl at the Open Half-Door."

Nor does the show lack variety. By walking rapidly, you can leave behind you a beautiful and most solemn room of early American ancestors by Copley and Stuart, and in four minutes find yourself in The Twentieth Century Room of Abstractions. Kandinsky's leap across the wall; here, at one side, is Marcel Duchamp's notorious "Nude Descending the Stairs" (lent by Mr. and Mrs. Walter Arensberg), a picture which sent a continent rocking with misplaced laughter in 1913—this reception having not a little to do with the artist's decision to give up art for chess. Tired of the cloistered reverence of Italian primitives, you make your way to the contemporary German gallery, and return, perhaps, to the primitives.

A NATIONAL GALLERY

The exhibition this summer will include barely eight hundred paintings, not a tenth of the former show. But it will represent the finest examples chosen from twenty-four museums and over two hundred of the most important private collectors in the United States, not to mention the great dealers, who are lending superb paintings they have not yet been able to sell. These loans, amplified by the Institute's own possessions, will present a remarkable summary of American treasure and will create, for the time of the Fair, a sort of National Gallery of the United States. The principle of a Loan Exhibition which saved the first Chicago World's Fair from complete shame here becomes the basis for a great showing, and another witness to the creative enthusiasms of several generations of our picture buyers.

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GARDEN MONOLOGUE

(CONTINUED FROM PAGE 52)

won my heart. She was a rose called "Night"—the darkest of all the roses. When you see her from a distance, she looks as black as jet. It is not till you bend over her that you see there is fire in her veins. I swore to be true to Night.

But it was impossible. The mood changed. The sweet-williams, that year, were too much for any susceptible spirit. They had a totally different appeal. The rose Night made you want to cry. The sweet-williams made you want to laugh. And put on bright ties. And sing madrigals, out of tune.

FLOWER RIVALS

Besides, the sweet-williams did not seem to mind if you cast your eyes elsewhere. And how could I pass by, without a distinct flutter of the heart, the wide eyes of the clematis montana, which flirted shamelessly over the arches in every passing breeze? How could I fail to pause, for a moment's ecstatic contemplation, before the pale shrines of the Madonna lilies, ringing the hours with their scented bells? And then, when the sun was setting, there were the aubrietias, flaunting themselves in toilettes suspiciously loud, and the tobacco flowers, like the ghosts of white girls in the shadows.

I wish you were here, reader, that we might make this catalogue together. Probably you are itching with annoyance because I have not paid tribute to your own dear love. It is unfair of me, I know. But what can one do? I can only say this—that different flowers make me a different man.

Chrysanthemums have a tonic effect. To spend a morning with the chrysanthemums is like going for a walk with a hearty friend. The sturdiness of them—the cool, bitter-sweet fragrance, the rough leaves, and the honest, candid colours—clear yellows and healthy russet-browns.

Aquilegias, pinks, catmint, hollyhocks, and all the old-fashioned flowers make me sentimental. I am not safe when I am picking hollyhocks. Give me half a chance, and I will tell you the story of my life, and ask you if you think that passion and friendship can ever be found together. (I know the answer to that one, so you needn't write and tell me.) Also, if the hollyhocks are fine enough, for two pins I will stand in front of them and make some extremely bitter remarks about modern civilization and where are we all heading for. And if they are very fine hollyhocks indeed, in somebody else's garden, I may nip off a few seed-pods when you aren't looking.

Cyclamen make one want to dance. They are extraordinarily good flowers to give to people who are putting on weight. They are so exquisitely poised, with such butterfly delicacy, that they shame their admirers into slimness.

But if the cyclamen is medicine for

the body, the lily is medicine for the soul. It should be the old-fashioned, white Madonna lily that you see in all the English cottage gardens in August. Some of the other lilies, notably the Auratum, are not to be recommended for persons of weak moral fibre. Their perfume is as the perfume in French advertisements . . . "troublant, séduisant."

However, the white Madonna lily sheds an aura of radiant sweetness and purity wherever you may put it. How aptly is this pale and saintly flower named lily candidum! It will make you candid, too, and kind, and contented—until the first "lovelies-bleeding" waves its purple plumes, in the distance!

One could go on like this forever. Every flower has its alchemy, its special purpose; each strikes some unique note on the strings of the brain. Strangely, the most vivid emotions which I have ever obtained from my garden have been in the depths of winter . . . sent to me by the tiny flowers, the pale brave flowers, the wintersweet, the snowdrops, the aconites, the hardy heathers, the tiny iris, the early witch-hazels—all that gallant host of blossom which braves the storms of the cruel months and carries coloured standards, tattered but still radiant, through the dark valleys of December and January, till spring is shining over the hills.

Anybody who has read *Down the Garden Path* will know of my interest in winter flowers. I swore that my garden would be filled with flowers in the depth of winter, real flowers, and it is. And my mail-bag tells me that there is nothing magic about this, that other gardeners who have read my book have tried the same experiments and have succeeded. They have picked winter honeysuckle on Christmas Eve, and wintersweet and iris on New-year's day—yes, iris through the snow. They have looked out onto their lawns in the depths of January, and those lawns were as gay as a buttercup field, with aconites gleaming in a world of ice. It is simply a question of knowing what flowers to get, and how to put them in.

FAVOURITES

Even now, in summer, I go out into my garden and wander about the paths of blue and pink and yellow, looking for little sheltered places where I can plant these flowers that will gladden me when the ground is once more covered with snow. For really, these winter flowers are my favourites. That is the true, the ultimate answer.

And now, having settled this vital point, we might both go out into the garden and pull up a few docks. I have a secret way of pulling up docks. My way makes dock-pulling a pure delight, and it is also marvellously efficient. But I am not going to tell it, gentle reader, to you!

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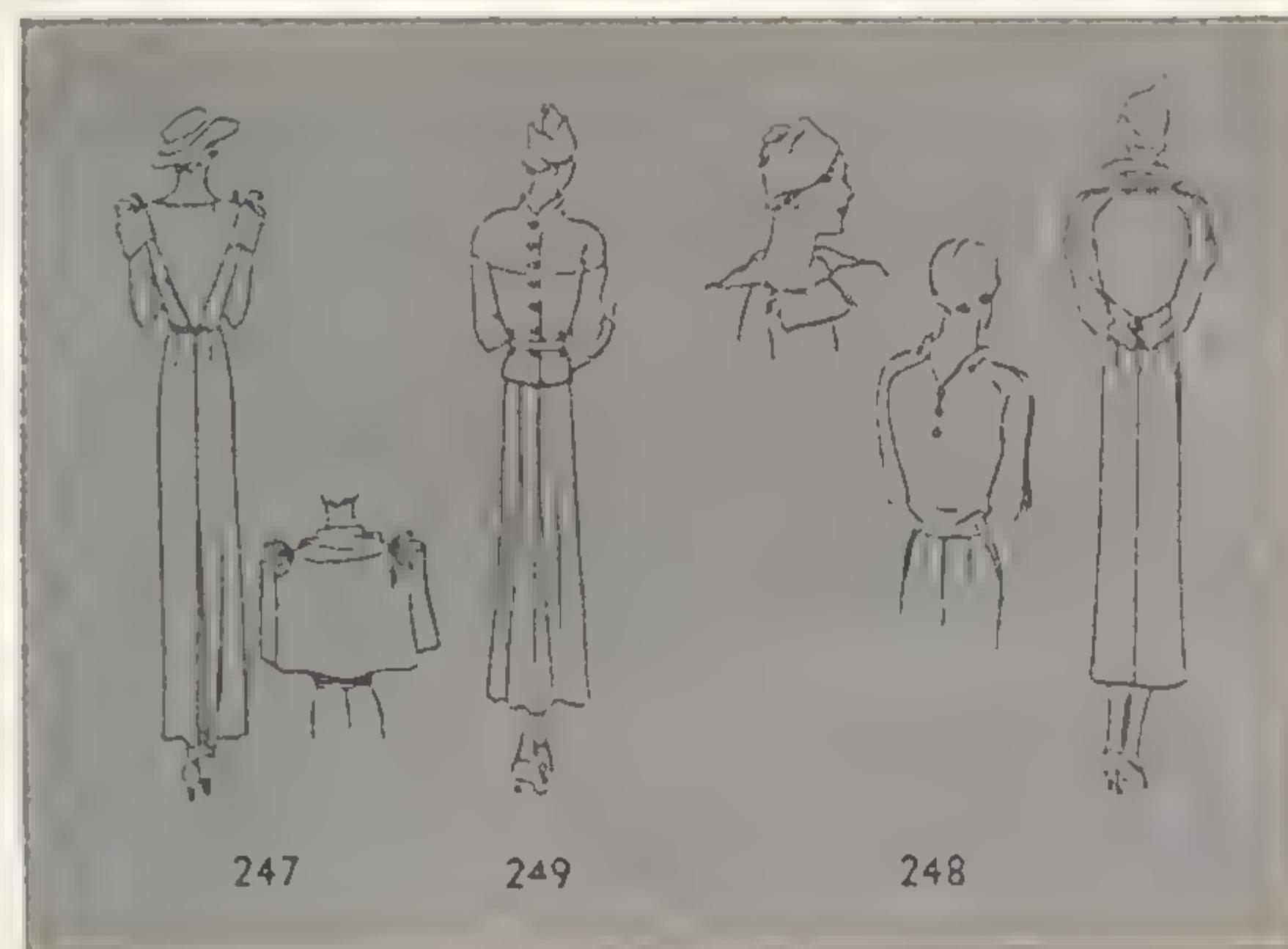
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BEHIND AUTUMN COUTURIER DESIGNS



- Note the shoulders on No. 247. (See page 50 for these models.) Designed for sizes 14 to 20; 32 to 38
- No. 249 buttons at the back. Designed for sizes 14 to 20; 32 to 38
- Shoulder width again, on No. 248. Designed for sizes 32 to 40

FLOWER PLOTS

(CONTINUED FROM PAGE 58)

week find "still lives" of unparalleled ingenuity and charm in their vases. Her mixed "dead-vases" last the winter and are of astonishing richness—a conglomeration of dried lupin, brambles, perhaps a spray of raspberries, trailers of Old Man's Beard from the hedgerows, and if you like, just to mar the effect, an enormous spidery chrysanthemum from a hothouse, or an orchid. I remember a chalice in a niche, of full-blown wine-red roses, mixed with the same roses two days older that had purpled, and this lit from above.

But Mrs. Spry is not available to all of us. Where else to go? In England, in pursuit of flowers other than the inevitable, and before my garden blossomed, I used to go at dawn to Covent Garden to buy the heads only of lilies, hydrangeas, and clematis, and it was always an exciting adventure that strangely few people allow themselves, a scene of gaiety and boisterous busyness. The flowers are stacked in such large quantities, in such lush profusion and so moderately priced, that suddenly you feel it is a new world. My first morning, intoxicated by finding I could buy so many carnations, lilies, and roses for so little, I staggered with greedy eyes beneath the welter of flowers, and an old George Belcher lady, in a square velvet Cossack toque, asked if she could not help me with the burden. She stood by, as watch over my purchases, while I went to stall after stall in further pursuit. It was an ambition achieved to possess so many lilies. An hour later, my friend amassed the mountain of flowers in a vast box and, to my astonishment, without further to-do than to ask a friend for a lift, raised the mountain to her head and marched off to the waiting car with it balanced on the square toque. I discovered that the hat was not only fashionable, but utilitarian.

Although I would hardly call New York a city of blossoms, it has its own, rather formal, flower-consciousness. Max Schling, for instance, goes bright and early each morning to his alluring

shop in the Savoy-Plaza to give his watchful attention to every order. I don't wonder that his large mail-order and telegraph business is steadily swelling, for customers from even very far away know that they can depend on Mr. Schling himself to choose and supervise charming flower arrangements with an unerring, canny eye for the occasion and the recipient. There is a gentleman in Oregon who always speaks of "his friend Max Schling," because for years that eminent florist has been arranging baskets of mixed flowers and sending them—perkily upstanding in moss and water and always in key with the colours of her rooms—to the gentleman's daughter who lives in New York. Mr. Schling has, moreover, an inexhaustible fund of ideas about flowers. "When I make a composition for a dining-room table," he says, "my aim is not that the guests should know what flowers are used, but only that they should be more and more conscious of (but not distracted by) their beauty."

Another "personal" florist who delights in his craft is Mr. Kottmiller. If he himself is unable to supervise flower arrangements for parties, he sends his own trained representatives to decorate the tables. Weather, he says, is an important factor in the choice of blooms, and he suggests for these sultry and glaring days masses of white peonies, or perhaps cool blue delphinium. For a penthouse dinner, many little informal tables, each with a different colour scheme—solid lavender for one, delicate maize or blue for another, and so on, with harmonizing linen and glassware. Mr. Kottmiller also provides the necessary low bowls and unobtrusive thin glass holders so flattering to the fragile translucence of flowers.

So, kind readers, no matter where you are in this wide-flung world, you have no excuse for barren rooms or jarring blossoms. For, if you have no taste (and that I refuse to believe), there are florists who have—and whose lives are dedicated to the propagation of it.

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ACCESSORIES

THESE LARGE VELVET HATS MENTIONED ABOVE OFTEN BRIGHT, MATCHING VELVET BAG, WITH DARK ENSEMBLES; EXAMPLE: BURNT ORANGE WITH BROWN OR BEIGE COSTUME, SUGGESTING VELVET BAGS AND HATS, ALSO PRINTED SATIN BAGS AND SCARFS, AS FALL ACCESSORIES — QUANTITIES ELBOWLENGTH SUEDE GLOVES WITH SHORT-SLEEVED PLAIN OR PRINTED AFTERNOON DRESSES.

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FURS

NEWEST WINTER FURS SHOW CHESTY EFFECTS, AS JABOT COAT COLLARS, OR SCARFS TERMINATING IN SQUARE FOX TABS ON CHEST, OR DRAPED CAPUCHON NECKPIECES, OR MINK CAPELETTE WITH CASCADING JABOT OF TAILS WITH HUGE FLAT MUFF; ALSO FOX SCARFS WORN STRAIGHT OVER CHEST TO WAIST.

EVENING WEAR

BELIEVE BRIGHTLY COLOURED FEATHER EVENING SCARFS AND CAPELES WILL CONTINUE FOR AUTUMN — MAINBOCHER SHOWING SUMMER EVENING DRESSES OF MEN'S STRIPED ZEPHYR SHIRTING.



Opening of Du Barry Night Club



CHECKED TAFFETA AND CHIFFON

1. Extreme left, a gingham-checked taffeta in black and white. Worn with charming effect by a young girl. The full-length figure shows a grey, black and white checked chiffon. Dark or street colours are already very smart for evening. This is further evidence of the tailored influence in patterned evening fabrics.

Notice also that the formal fur cape ties with an informal bow of the same fabric as the dress -- a new idea in furs.

FUR CAPE CLOSED WITH FLOWERS

2. Again the new tendency to fasten short fur capes at the neck in a soft, feminine way is shown in this sable wrap which closes with a bunch of red roses. The short fur cape itself continues as a strong fashion, with chinchilla the new luxury fur. It should be promoted as a separate day or evening wrap or as the fur top to cloth day and evening wraps.

BLACK NET AND LACE

3. Smart Parisiennes are wearing black net or lace dresses as substitutes for the old reliable crepes. Here is a charming example of this trend in point d'esprit. On this occasion this kind of dress vied with Lelong's pink and white organdie (shown on page 22) for first honours in chic.

TRAINES WERE PROMINENT

4. Notice that three out of the four full-length views sketched here reveal trains. This dress had the entire hem cut to follow the flower-and-leaf pattern of the print design. Everyone is taking up waltzing again in Paris, which fact, plus trains, reminds us again of the early 1900's.

ORANGE AND ORANGE-REDS

5. Orange or reds that take on an orange cast at night are seen increasingly, either for whole dresses or for trimming on a black or white dress. The orange influence should be kept in mind for fall. This flame-orange fringed dress was obviously chosen as a foil for jewels of pearls, emeralds and diamonds.

Black with White or Grège

IN COSTUMES THAT HINT OF FALL

These five costumes were sketched at a very smart afternoon musical given by the Princesse Edmund de Polignac. The outstanding fashions were in black and white, -- the perennial favourite of chic French women. There were also one or two very good combinations of black and grège, which were refreshing. An important point is the frequency with which dress collars were worn outside the coat in correlated ensembles, as shown in figures 2 and 5. Watch this tendency in furless ensembles for early fall.

JABOT AND SCARF EFFECTS

1. A jabot collar gives the desired touch of white on this black coat. Jabot effects look important for autumn. The dress is printed crepe and the hat black straw.
2. This black-and-white printed dress is set off by an amusingly complicated white organdie scarf, tied in a cat's-whisker bow and worn outside the black crepe coat. The hat is also white.

JABOT EFFECT ON COATS

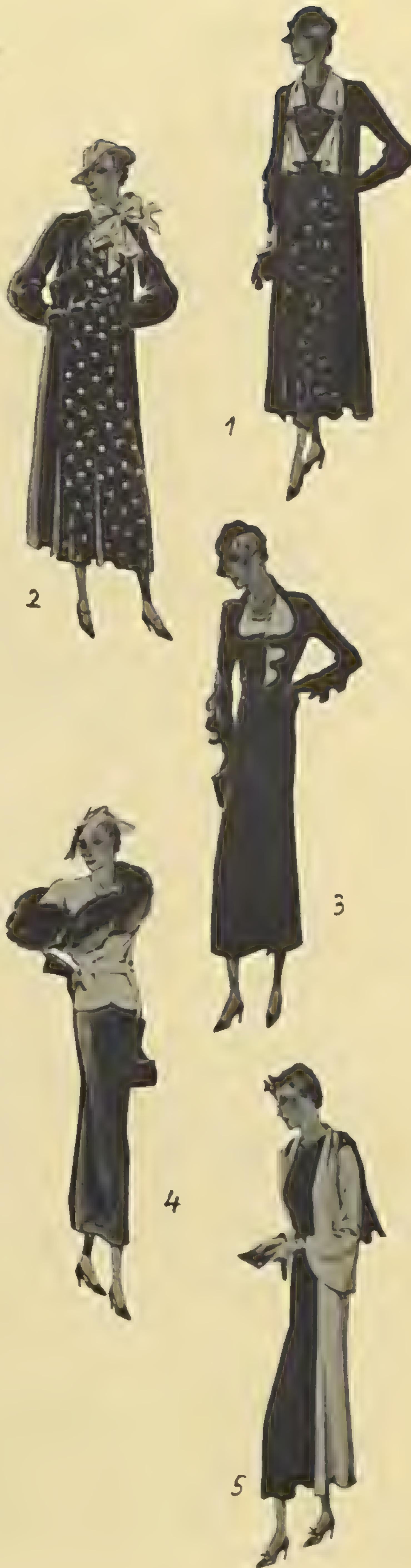
3. Jabots appear on both the bodice and the sleeves of this black woollen coat-dress, an excellent model for women. The white piqué facings give a very fresh look. Except for the pearl necklace, which, by the way, is very much revived, all accessories are black.

TWISTED SCARF -- CONTRASTING JACKET

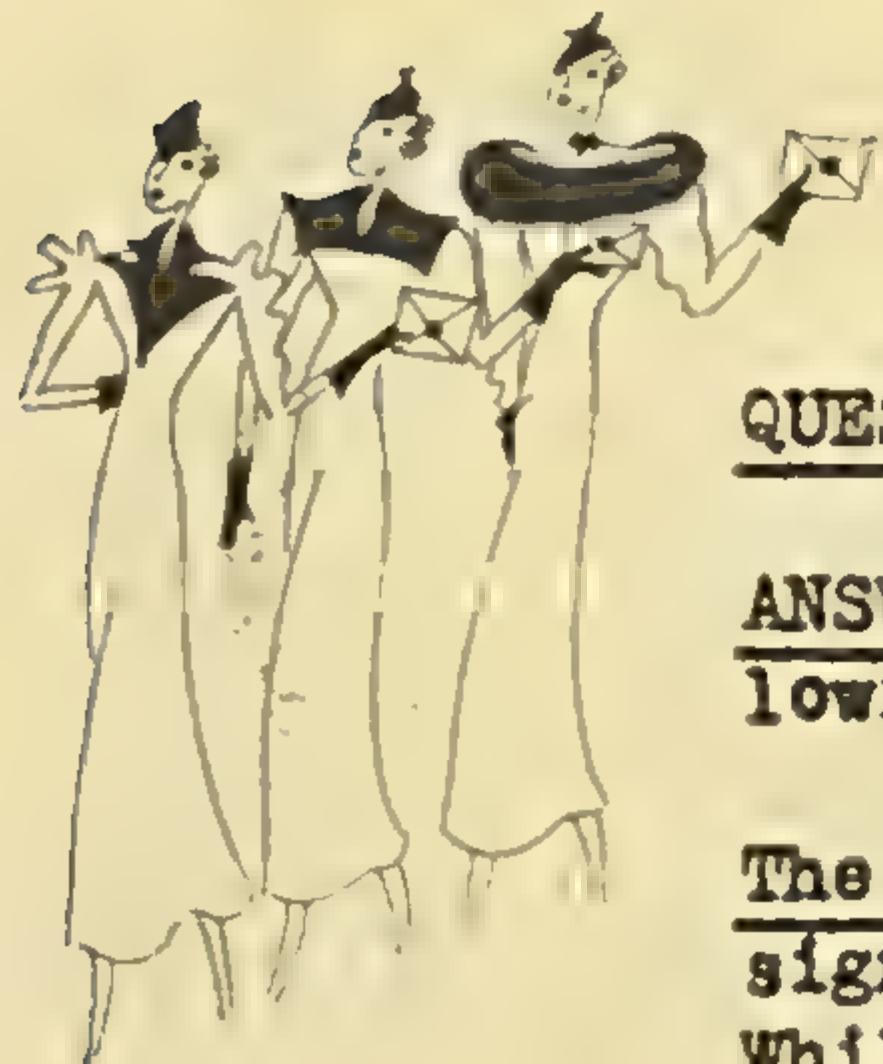
4. A tailored woollen suit, consisting of black skirt and contrasting white jacket. A good suit type for fall, since it can be worn later under a coat as easily as a dress. The silver fox never disappears in Paris, but each season it is worn in a new way, as the twisted lei shown here.

GRÈGE COAT -- DRESS SCARF ON COATS

5. Black dress with grège coat. Light coats are very smart with dark dresses. Here, too, the dress scarf is used to trim the coat, pulling through slits at the shoulders. The airy little hat is made of bits of black ribbon. Indications for autumn point to more "dressed-up" afternoon costumes.



FROM THE SERVICE BUREAU MAIL BOX



QUESTION. What trends do you consider important for fall?

ANSWER. Our most recent Paris reports advise watching the following developments for fall:

The shoulder question. Smart women and couturiers are showing signs of becoming distinctly tired of exaggerated wide shoulders. While modified shoulder width will continue for autumn day wear, it will be placed lower -- just below the shoulders. Evening dresses particularly show definite signs of becoming much simpler as regards shoulder effects -- nothing sticking out and no unnecessary trimmings.

Other silhouette rumours. There is great talk of the Directoire and also the Greek influence (see the illustration on page 28). Undoubtedly there will be soft, bloused effects and very high necks with soft drapery.

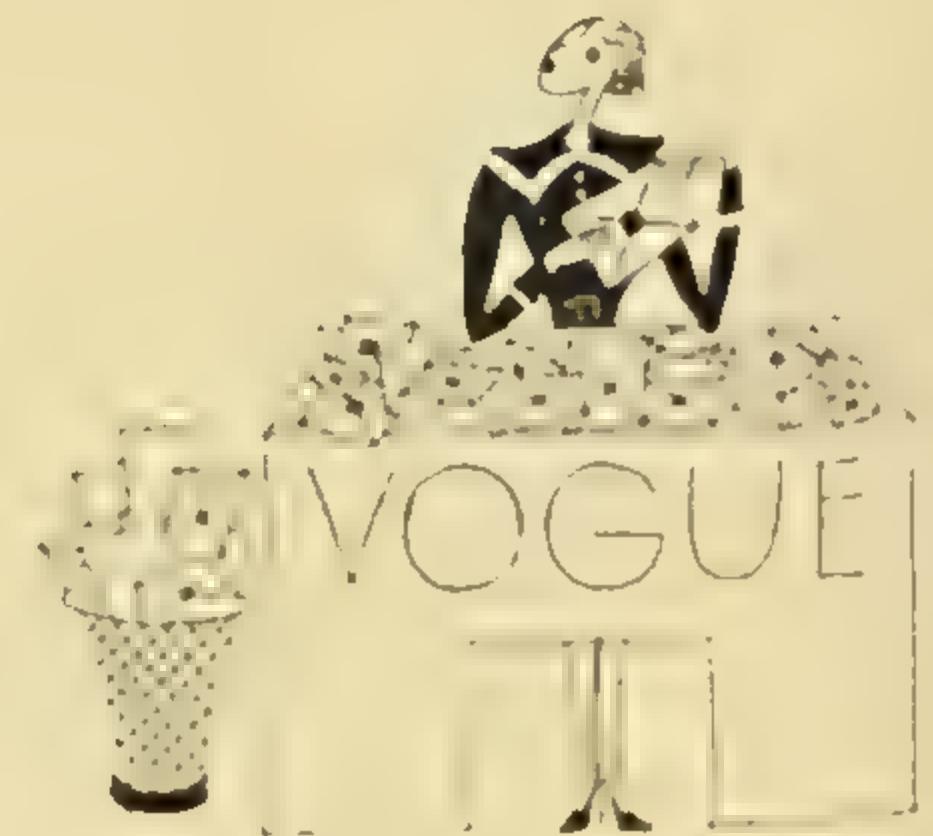
Colour and fabric. A new tendency to keep in mind is monotone colour schemes with accessories of contrasting fabric rather than colour. This is particularly indicated for dull wool dresses with accessories of shiny satin or velvet.

Hats. Paris is still intrigued by Mae West. Recently there was a Lady Lou party on the Eiffel Tower, and all the women were dressed in big hats and feathers. They were surprised to see how well they looked in the Mae West style. It is difficult to say what will come out of it but, if they can get away with it, women will probably wear large hats for formal occasions this winter. Also, soft feathers and bows of satin and velvet will undoubtedly be seen as trimming.

Fur trimming on coats. It looks as though furs will be used in extraordinary ways to carry out new lines and silhouette, rather than in conventional trimming effects. Wide bands across the shoulders and down the sleeves -- inserted fur waist-bands instead of belts on suits and coats -- jabot scarfs -- are some examples of this trend.

Jewellery. Schiaparelli and others are wearing massive jewellery of platinum and diamonds -- a very beautiful type of modern jewellery that should influence costume jewellery designs. Herz, 59 rue de Chateaudun, is a good shop to go to for new jewellery ideas.

Gloves. Black gloves are worn a lot at the moment with all-white for evening. One white dress was seen at the opera worn with black satin gloves. See page VI of sketches made at Chantilly and note that the smartest women wore eight to twelve button gloves in white, black, or to match the colour of the costume. It was also interesting to see that, though numbers of print dresses were worn, no gloves of matching prints were seen.



PARISCOPE

CLEVER GADGETS FROM PARIS SHOPS

A glimpse into a few Paris shops reveals some amusing new novelties in the way of accessories. Looking toward fall with accessory fashions in mind, better types of shops should note the tendency cited on page IV — the new feeling for monotone ensembles with accessories matching the costume in colour, but contrasting in material, as dull wool dresses with shiny satin scarfs.

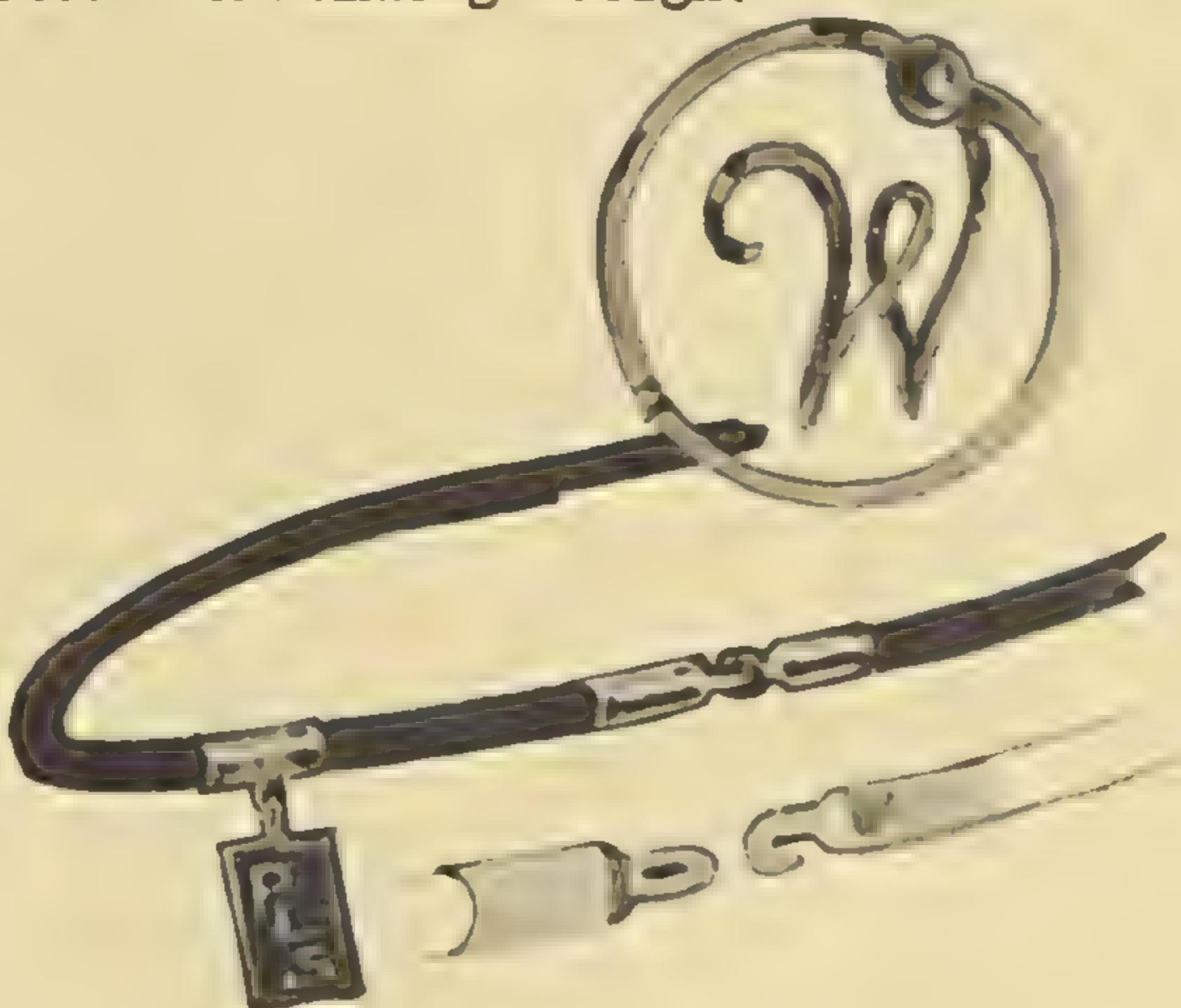


THREE INGENIOUS PURSES

At the upper left is shown a new chatelaine combination purse and vanity case invented by Germaine Guérin. The lipstick stays outside the purse and the mirror can be slipped out of its case without opening the purse, as shown in the second view. The whole thing is attached to the belt by a metal chain. Directly above, a red leather coin purse, 2 x 4 inches, to fit the new silver money (10 and 20 franc pieces). The little suede sac with a gilt ring to fasten it is a radical departure in handbag design.

INITIALED KEY RING AND BELT

The monogram and initial motif which has already proved so successful on handbags, should be readily acceptable in other kinds of accessories as well. For one thing, monograms give any article a much more expensive look. At the top is a ring for automobile keys made of one continuous piece of metal, with the initial of the key owner prominently displayed. It is from Haranger. Henry à la Pensée shows this belt of plain brown leather cord fastened with a chromium hook. A monogrammed metal tab dangles from it.



Prix de Diane - Chantilly

SIMPLE ELEGANCE THE KEYNOTE

The most outstanding feature of the clothes worn recently at the Chantilly races was their utter simplicity. There were no exaggerated fashions, -- only plain afternoon dresses with medium length skirts, normal waists and no wide shoulders. All-white costumes, and white combined with black, brown or dark blue were predominating. Many of the best-dressed women wore prints -- chiefly large or medium designs on dark grounds. Hats were mostly large. The crowd was unusually smart. Hence, many of these fashions have fall significance.



SPANISH CROWNS AND TURBANS

A very new note were large flat hats with shallow square crowns, having a definite Spanish feeling. Some were trimmed with tufts of ostrich feathers. The pale blue taffeta turban is very like a Martinique handkerchief head-dress. These turbans are also being made in velvet for autumn by Marie-Christiane.

PRINTED SATIN

Printed satin was seen on two extremely chic women (right figure). All the smartest women wore eight or twelve button suede gloves, in white or black or matching their dresses.



COQ FEATHER BOAS

Short coq feather boas were worn with all-white dresses in white, black, speckled brown and dark blue. First figure left, white dress with brown scarf and light brown suede gloves. Pumps were worn exclusively and there were a number of white ones, in suede or kid, with white dresses. Second figure, black coq scarf worn high around the neck and low at back, with a white dress. Black and white is smarter than ever in Paris.



KNITTED SUITS IN TOWN

The two figures at the right illustrate a new way Parisiennes are making knitted suits acceptable for general town wear. Quite simple suits are worn with fox furs, tailored hats and jewellery.

Fashion Points

—yours for the asking

*Vogue says: "Jewels go back on the gold standard."

*Vogue says: "Nothing is newer than satin."

*Vogue says: "Another black year is ahead of us."

*Vogue says: "There couldn't be an autumn without brown."

The four quotations above, marked with stars, have been reproduced on attractive "Vogue says" display cards, suitable for either window or departmental displays. Stores desiring these cards may have them on request without charge. Address a note or post card to Vogue Editorial Service Bureau, 420 Lexington Ave., New York.

Fashion points that may be quoted in advertisements

For the fur buyer:

Vogue says: "Nothing ever really rivals mink."

For the evening dress buyer:

Vogue says: "Paris says 'pink' for hot summer evenings."

Vogue says: "Bows have enormous chic."

Vogue says: "Crow-wing blue, dark green, dark red and black will look newest when the first cool evening arrives."

For the jewellery buyer:

Vogue says: "The dog collar is one of the newest things in jewellery."

Vogue says: "If you have but one jewel, do have a colossal one."

Vogue says: "Paris has been taken by storm by colossal gold bracelets."

Vogue says: "With all black wear big white pearls around your neck or in your ears."

For the dress buyer:

Vogue says: "The long tunic is back, much to everyone's joy."

Vogue says: "You might break into autumn with a wool coat-dress in the new taupe-grey shade."

For every buyer:

Vogue says: "The mouth-watering colour of Russian caviar is the colour to keep your eye out for this autumn."

Vogue says: "The newest thing is to stick to a monochrome effect, choosing accessories all in the same shade."

Vogue says: "The utterly chic thing to do is to wear unrelieved black."

Vogue says: "This year the very dark brown will be most chic."

Vogue says: "Bottle-green or cypress-green are the greens to become acquainted with."

Vogue says: "Beetroot and Porto are autumn tones that you'll see all through late summer."

Vogue says: "Shoulders won't be violently distorted this autumn."

It is important to note that only the quotations given on this page may be quoted by stores. Without specific written authority from Vogue's Editorial Service Bureau, no store may select its own quotations from the magazine for advertising purposes. The entire contents of Vogue, including Fashion Points, are copyrighted, 1933, by the Condé Nast Publications, Incorporated.

TRAINING FOR AUTUMN SALES



Discuss Autumn Trends

Now is not too soon to hold a meeting for all fashion departments on the way things are shaping themselves for fall. Most stores are planning August promotions on fall coats and other autumn apparel, so sales people should be provided with some new fashion facts to inject into their conversations with customers.

Pages 48, 49 and 50 of this issue give some valuable points, particularly on colour. These advance pattern designs also give a clue as to how the new autumn clothes will look.

See also page IV for more tips on fashions that show signs of developing for fall.

In so far as possible, these meetings on fall trends should be enlivened with actual early autumn merchandise. Try particularly to point out to the sales staff good examples of fashions that can be worn immediately and yet be perfectly good on into fall. Notice how this is done in the caption for pattern No. 249 on page 50.

Training directors are invited to call or write to the Vogue Editorial Service Bureau for more complete suggestions for specific meetings. If you write, be sure to give as much information as possible regarding your type of store, its clientele and sales force, as this is helpful to us in submitting ideas that will serve your purpose best.

RÉSUMÉ OF THE CONTENTS OF THIS ISSUE

Evening dresses. Pages 22-23. Pink cotton is the newest choice of Paris for summer evenings.

Chanel's charming minaret cape.

Pages 30-31. Some famous American designers sketched in their own creations.

Jewellery. Pages 20-21. Gold jewellery comes into its own again. The most important thing about the new jewellery is its tremendous size.

Decoration. Pages 24-25. The art of arranging flowers.

Pages 26-27. A serenely beautiful garden.

Pages 32-33-34. Transforming tenements into town houses.

Page 52. Beverly Nichols on his "favourite flower."

Dresses. Page 42. Black satin is smart for summer this year.

Sportswear. Workmanlike clothes for the sailboat and tailored woollens for the liner.

Furs. Pages 16-17. Mink is the perennial fashion leader.

Millinery. Pages 18-19. Photographs of new hats.

TRADE EDITION—A SPECIAL SECTION FOR MERCHANTS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult us either in person or by letter, on questions of fashion, merchandising and promotion. For information on any trade question write to Vogue Editorial Service Bureau, 420 Lexington Ave., New York.

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions.



On board the *Île de France*

*It's Born
in
Them*

PSYCHO-ANALYSTS might call it an *Aladdin Complex*, but most of us do yearn (in some vague way or other) to command instant attention to every-day needs . . . a convenient *genii* to run all our errands. But *jinns* have "gone out," along with magic carpets, wishing-lamps, and cloaks-of-invisibility. So, many moderns gratify the Aladdin in them by traveling French Line.

Page-boys of the French Line (despite the bright scarlet of their uniforms) may join with Mercutio in saying: "I am the very pink of courtesy." They are continental gentlemen in the making. One has

only to produce a cigarette-case, and a "light" is miraculously at hand. Every wish seems instantly to telegraph its birth to these alert, charming young persons.

Yet figuratively as well as literally, these page-boys are only the smallest part of the perfect service found on France-Afloat. Stewards (who speak English) are always unobtrusively at hand—on deck, in salons, and along cabin-hallways—to help make every moment utterly luxurious. The cuisine is considered, by many who ought to know, as the best French cooking they have ever

enjoyed. And, the beauty, modernity, and atmosphere of French Line ships form an ideal setting for such a service.

So this summer, let some travel agent plan a trip to Europe for you. He'll be glad to arrange your itinerary, and give you the complete luxury of French Line passage . . . the modern "wishing lamp" that supplies lightning command over politeness that is inherent. . . . French Line, 19 State Street, New York.

French Line 

ILE DE FRANCE, July 28, August 19, September 5 and 23 • PARIS, August 11, September 9 and 29 • CHAMPLAIN, August 5

and 24, September 20 • LAFAYETTE, July 21, September 13 • DE GRASSE, August 30 • ROCHAMBEAU, July 25

Vary your nail tint with your gown



Coral

Coral nails are bewilderingly lovely with white, pale pink, beige, gray, "the blues," black and dark brown. Smart with deeper colors (except red) if not too intense.

Rose

Rose is a lovely feminine shade that you can wear with any color dress. It is subtle and charming with pastel pinks, lavender blues...smart with dark green, black and brown.

Ruby

Ruby is a new real red red. Choose it for any color dress when you want to be gay. It is especially striking with white, black and any of the pale pastel tints.

IF YOU'RE ONE of those who get about a lot, you'll have noticed that the smartest trick these days is variety in finger nails.

At the Ritz...on transatlantic liners...at the opera...or the night club of the hour—everywhere the well-dressed world gathers, hands beckon with sparkling nail tints.

All shades! Whichever one best accentuates your gown.

There's nothing like bright Ruby nails, for instance, for making a little white dress utterly sophisticated. And what gentle sorcery is behind Coral nails, worn with your pale blues, your cool beiges and your grays!

It's as simple as all that. You'll be amazed to see how the correct color nails will make *any* dress—to say nothing of its owner—stand out in a crowd.

Try it and see! Choose your colors from the seven lovely Cutex shades...Natural, Rose, Coral, Cardinal, Garnet, Ruby and Colorless. Cutex is made by the World's Manicure Authority. It has all the smartest colors, goes on smoothly, never cracks or peels and stays on longer! Go choose your favorite Cutex shades today. At all stores.

For the complete manicure use Cutex Cuticle Remover & Nail Cleanser, Polish Remover, Liquid Polish, Nail White (Pencil or Cream), Cuticle Oil or Cream and the new Hand Cream.

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Smart—Inexpensive



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